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# THE ESSENTIAL JAMES JOYCE



*By the same author*

A PORTRAIT OF THE ARTIST AS A YOUNG MAN

DUBLINERS

EXILES

CHAMBER MUSIC

ULYSSES

FINNEGANS WAKE

POMES PENYEACH

STEPHEN HERO

†

# THE ESSENTIAL JAMES JOYCE

With an Introduction and Notes by

HARRY LEVIN



JONATHAN CAPE  
THIRTY BEDFORD SQUARE  
LONDON

## *Dubliners*

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## EDITOR'S INTRODUCTION

A LONG and hazardous period of probation seems to face a writer when, ceasing to be a contemporary, he becomes a classic. But in Joyce's case, perhaps because he was so rigorously tested during his lifetime, this further trial has been cut short. Already his work has weathered rejection by publishers, objection by printers, suppression by censors, confiscation by customs officials, bowdlerisation by pirates, oversight by proof-readers, attack by critics and defence by coteries — not to mention misunderstanding by readers. Meanwhile he has won the most significant kind of recognition: imitation by writers. His influence has been so pervasive that, to a large extent, it remains unacknowledged. How many of those who read John Hersey's *Hiroshima* recognise its literary obligation to *Ulysses*? There have been other demonstrations, but none so pertinent, of how an original mode of expression can help us to grasp a new phase of experience. Is it any wonder, when we live in such an explosive epoch, that even the arts have made themselves felt through a series of shocks?

Hence Joyce's books, which a few years ago had to be smuggled into the U.S.A., are today required reading in college courses there. As we study them closely, we are less intimidated by their idiosyncrasies, and more impressed not only by the qualities they share with the great books of other ages, but by their vital concern for the problems of our own age. In the light of the political exile that has activated so many writers in recent years, Joyce's artistic expatriation no longer seems a wilful gesture. His escape from his native island to the continent of Europe, as it turned out, was to merge his private career with what he called 'the nightmare of history'. It was easier for Flaubert, a sedentary bachelor with a comfortable estate and a regular income, to assume the stigmata of aesthetic martyrdom. It was excruciating for Joyce, a nomadic foreigner struggling to support a family by other means than his writing, to be bound — as he put it — 'to the cross of his own cruel fiction'.

• The temptations and distractions that sidetrack the artist have multiplied, and examples of intransigence are rarer now than they were in Flaubert's day. What he represented to his younger contemporaries, none the less, Joyce has become for us: the Writers' Writer. The characteristics that enabled him to sustain his purpose are apparent in his very death-mask. Delicately but firmly moulded, the head is long and narrow, the forehead high, the chin strong and the eyes are closed. It is the face of his Stephen Dedalus of the perennial student, of a man who carries to the verge of his



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sixtieth year the agility, the curiosity, the sensibility of his youth. And, just as many of Joyce's fellow citizens are for ever transfixed in the poses he caught — the priests saying mass, the barmaids pouring ale, the sandwich-men filing by, the midwives and undertakers plying their respective trades — so he has crystallised himself in our minds as the hero of *Stephen Hero*, the model for *A Portrait of the Artist as a Young Man*.

Setting down his memories of his brother in a current Italian journal, Professor Stanislaus Joyce would caution us against a too complete identification. James Joyce was a rather more filial son than Stephen Dedalus, it appears, and his actual adolescence was less dispiriting than his later depiction of it. This we might have gathered by comparing the account of his university days in *Stephen Hero* with the final chapter of the *Portrait*. The earlier version is more immediate, fully rounded and factually detailed; the definitive treatment is carefully shaded and dramatically sharpened. It is not enough for the novelist to possess, like a number of Joyce's characters, 'an odd autobiographical habit'. He must be able to trace a meaningful pattern through the welter of circumstances. Joyce has managed, by invoking an ancient myth, to conjure up a modern one. Deliberately he has struck the attitude of Icarus — the classical posture of flight, the artist's revulsion from his middle-class environment, the youthful effort to try one's father's wings.

The works of Joyce's maturity are less personal and more human: in his own terms, they are further removed from his lyric self and closer to his godlike ideal of sympathetic detachment. Their emphasis shifts from flight to creation, accordingly, and from the son's role to the father-image: Dedalus, the fabulous artificer; Ulysses, the paternal wanderer; Finnegans, the builder of cities. The technical and psychological paradox is that Joyce, as his comprehension of ordinary humanity increased, became less comprehensible to the common reader. He is commonly remembered not as the mature creator — forging, in mingled arrogance and piety, 'the uncreated conscience of his race' — but as a winged figure poised for a break with the dominating forces in his background. Language, religion and nationality were envisaged by Stephen as a series of nets to restrain that initial impetus. When his trial flight succeeded, and the creative process began, the metaphor was calculated to change. For the irreducible substances out of which Joyce created his monumental achievement were nationality, religion and language.

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### II

The first consideration with an Irishman, is nationality. Joyce, like Stephen, was 'all too Irish' — all the more Irish because he was a 'wild-goose', because he resided mainly in foreign countries after his twentieth year, seldom as long as a year in the same domicile. From first to last, his underlying impulses were those of his racial endowment: humour, imagination, eloquence, belligerence. If other endemic traits are less in evidence, notably gregariousness and bibulousness, it is because they were so brilliantly exemplified in Joyce's father. A genial ne'er-do-well, a political job-holder, a man about Dublin — but there can be no substitute for the characterisation of Simon Dedalus by his eldest son. The *Portrait* begins with the child's earliest reminiscence, a story told by his parent; it ends with the fledgling's departure from the parental roof. Its most dramatic episode occurs at the family's Christmas dinner. Here, in a vividly remembered argument, lies Joyce's basic premise: the long delayed hope of independence that was frustrated again with the downfall of Ireland's leading politician, Charles Stewart Parnell.

The latent blood feud with England had come to the surface, a few months after Joyce's birth, when two high British officials were assassinated in the Phoenix Park. Though the attempt to incriminate Parnell has been legally exposed as a forgery, a private scandal was brewing which finally discredited him. The desertion of his clerical supporters, so vociferously defended by Stephen's Mrs. Riordan, was a particularly sore point. Parnell's death soon afterwards was the occasion of Joyce's first literary effort — a poem echoed in 'Ivy Day in the Committee Room', his own favourite among his stories. The impact of the news upon Stephen, semi-delirious in the school infirmary, is registered in the *Portrait*. The state of the nation during the period that ensued, the period in which Joyce gathered his lasting impressions of it, he has diagnosed as a spiritual and temporal paralysis. The cure was further violence, which led to the founding of the Irish Free State; which had started with the uprising of Easter Week, 1916, four years after Joyce left Ireland for the last time.

He left too early for the Revolution; he arrived too late for the Renaissance. His undergraduate idol, the subject of his first published article, was not Yeats but Ibsen. He greeted the Irish Literary Theatre with a polemic against folksy aestheticism. He outraged his college debating society by expounding the iconoclasm of European drama. On several visits home from the Continent, between the ages of twenty and thirty, he considered whether some journalistic or pedagogical niche existed for

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him in the cultural life of his native city. In his single play, *Exiles*, as in actuality, he pushed this problem towards a negative conclusion. In his short stories, *Dubliners*, the recurrent situation is entrapment. Their timid protagonists are trapped into marriage ('The Boarding House'), kept from eloping ('Eveline'), wistfully envious of colleagues who get away ('A Little Cloud'). In 'Counterparts' a father makes his son the victim of his own frustrations. The plight suggested in 'The Dead' is that of a mill-horse harnessed to a carriage, pulling it round and round a public statue.

Escaping from the treadmill of Dublin, Joyce spent the rest of his life brooding upon it and writing about it. His insistence on calling its denizens by their names, and pointing out its local landmarks, held up the publication of *Dubliners* for several years. *Ulysses*, more comprehensively than *Dubliners* and more objectively than the *Portrait*, is saturated with 'consciousness of place'. The city is commemorated, street by street and hour by hour, as it stood on Thursday, June 16th, 1904. The cronies on Nelson's Pillar, spitting down plum stones upon the pedestrians, sum up Stephen's departing attitude. His earlier description of Ireland, 'the old sow that eats her farrow', is acted out in Circe's disorderly house, where men are figuratively turned into swine. No Dubliner will raise a hand to help the drunken Stephen, excepting Leopold Bloom, with whom he has nothing in common but humanity. Bloom, the ineffectual advertising man, the modern Ulysses, is 'Everyman or Noman', every inch the Man in the Street. He is suspected, among many other devices, of having inspired the Home-Rule journalist, Arthur Griffith, with his *Sinn Féin* programme.

Stephen departs for Europe promising 'to write something in ten years'. Joyce, living through the next decade in polyglot Trieste, finished the *Portrait* and began *Ulysses* in 1914. He lived through the First World War in neutral Zurich, a denaturalised British subject among exiles from many lands. In cosmopolitan Paris, during the period between wars, the appearance of *Ulysses* and the parturition of *Finnegans Wake* were international events. The latter coincided with the Second World War; and Joyce, returning to Zurich, died upon the operating table in 1941. In *Ulysses* he had looked upon battle as a teacher viewing a playing field. In *Finnegans Wake* all the world's great battles are reduced to a grand Irish free-for-all: 'history as her is harped'. But Ireland is Joyce's microcosm; his gigantic hero is compounded of many heroes; H. C. Earwicker stands for 'Here Comes Everybody'. 'Easterheld', he enacts the regeneration of 'Easter Island'. Thus Joyce's feeling for his country, long dormant, is never dead. To cite his inimitable phraseology once more, it is merely 'hibernating'.

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### III

But racial inheritance is guided and shaped by cultural tradition, even as Ireland has been by Catholicism. Where the father is the embodiment of nationality in Stephen's recollections, his mother embodies religion. Her unquestioning acceptance is contrasted with her son's developing scepticism; their naturally affectionate relationship has all but reached an impasse when he leaves for Paris in 1902. Six months later he is summoned home to her deathbed. His refusal to take part in the family's prayers for her seems to have stimulated that remorse of conscience, that 'agenbite of inwit' which re-echoes through *Ulysses*. Here Stanislaus Joyce introduces a revealing detail. Mrs. Joyce, he informs us, was already past praying for; it was not her request, but an officious uncle's, that James Joyce refused. Retrospectively, then, he has gone out of his way to sharpen the issue and dramatise the incident. Loss of faith, for a Roman Catholic, can never mean a gradual and easy process of evaporation. In this case, it became a credo in itself. Enfranchisement brought its own exacting discipline.

'Why?' asks Stephen's friend, Buck Mulligan (Dr. Oliver Gogarty). 'Because you have the cursed Jesuit strain in you, only it's injected the wrong way.' The *Portrait* derives its pattern from the successive stages of a Jesuit education. Joyce was a prize student, albeit an embarrassing protégé, of zealous and thoroughgoing teachers. It was almost inevitable that they should suggest, and that he should very seriously consider, the possibility of entering the priesthood. That he felt the intellectual attraction of theology, as well as the emotional appeal of ritual, is evident in everything he wrote. Both are submerged in the cold terror of Stephen's central dilemma between carnal sin and priestly absolution. Nature, which incites his heresies, inspires his true vocation. Pride of intellect ultimately ranges him with the forces of Satanic rebellion. The cry, *Non serviam!*, is his protest against Ireland's condition of servitude, against its many masters: Britain not less than Rome, Mammon not less than Cæsar. The businessmen's retreat in 'Grace' adds an ironic postscript to the 'Schoolboys' sermon on hell.

With the self-dedication of the priest Joyce took the vows of the artist. His imaginative constructions are therefore grounded on the rock of his buried religious experience. His view of human nature is based upon the psychology of the confessional. His aesthetic theory is a stimulating mixture of Flaubertian naturalism and neo-Thomism. His literary technique is richly coloured by ecclesiastical symbolism; a series of notes on the liturgy of Holy Week, for example, accompanies the manuscript

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of *Stephen Hero*. There, too, he explains his conception of art as an 'epiphany', a sudden illumination if not a divine revelation, a slight but definite insight into other lives, a fragmentary clue to the meaning of life as a whole. Even the stroke of the Ballast Office clock can have this effect, says Stephen, and we may regard *Ulysses* as an extended commentary on his remark. God is manifest, Stephen now believes, as 'a noise in the street'. The writer's vantage-point is that of 'Araby': an acolyte bearing his chalice through the streets of Dublin.

Typical of Joyce's Dubliners is Mr. Duffy in 'A Painful Case', whose suburban existence lacks 'any communion with others'. Shivering with loneliness, as he walks among the lovers on Magazine Hill, he resigns himself to being an 'outcast from life's feast'. But Joyce does not, like Thomas Mann, sentimentalise his artists by assuming their exclusion from a comfortable bourgeois world. Joyce knows his petty bourgeoisie too well for that; he knows that they too are outsiders, estranged from each other. An inveterate stranger, his wandering Jew, Mr. Bloom, is obscurely involved in the destiny of Throwaway, the 'outsider' that wins the Ascot Cup. The other event of *Bloom's Day*, the sinking of a New York excursion steamer with five hundred passengers aboard, implies that the members of any community are all in the same boat. Pausing for a moment in a church, Bloom envies the communicants because they are 'not so lonely'. Later, in a tavern, an anti-Semitic nationalist, anonymously known as 'the Citizen', attacks him as an apostle of international peace and universal love.

The problem of *Ulysses* is the age-old attempt to put Christian precept into practice. The consequence is all too palpably illustrated by the anecdote of two drunks in Glasnevin Cemetery, who confound a statue of Jesus with their lamented friend Mulcahy. Beginning as it does with the *Introit*, the book proceeds to a blasphemous climax with the celebration of the Black Mass. Yet, as Bloom foresees, 'Longest way round is the shortest way home'. The autobiographical hero of Joyce's earlier volumes is depicted awaiting the eucharist; the universalised hero of *Finnegans Wake*, who literally presides over a public house, is himself a host in more ways than one. Through the thickening intonations of his customers can be heard unexpected overtones of the Last Supper: 'Pass the fish for Christ's sake!' The various rites of death and burial, which celebrate his wake, all culminate in some version of the Easter ceremony. Even the Phoenix, symbol of political desperation, fulfils its prophecy of resurrection. And the writer, expatriate and excommunicate, reasserts his sense of community and communion.

Communication, however, brought further difficulties which it was his special triumph to overcome. If 'his destiny was to be elusive of social or religious orders', it was because he reserved his energies for order of another kind. 'The first principle of artistic economy', he had found, was isolation; he had detached himself from his nationality and his religion; but he found his medium, language, pointing back to them. In the sombre background, liturgical and scholastic, hovered the Latinity of the Church. In the embattled foreground loomed the Gaelic revival, though it never elicited more than a half-hearted interest from Joyce. In his enthusiasm for Ibsen he had learned Norwegian, and had even used it to salute the dying playwright with a brave and touching letter. At University College he had specialised in Romance languages, and had shown such proficiency that there had been talk of a professorship. During his hardest years on the Continent, before a benefactor endowed his literary work, he worked as a commercial translator and a teacher in a Berlitz school.

It is a striking fact about English literature in the twentieth century that its most notable practitioners have seldom been Englishmen. The fact that they have so often been Irishmen supports Synge's belief in the reinvigorating suggestiveness of Irish popular speech. That English was not Joyce's native language, in the strictest sense, he was keenly aware; and it helps to explain his unparalleled virtuosity. But a more concrete explanation is to be discerned among his physical traits, one of which we normally classify as a serious handicap. Joyce lived much of his life in varying states of semi-blindness. To preserve what eyesight he had, he underwent repeated operations and counter-measures. A schoolboy humiliation, when he broke his glasses and failed to do his lessons, is painfully recollected in the *Portrait* and again in *Ulysses*. His writing tends more and more towards low visibility; his imagination is auditory rather than visual. If the artist is a man for whom the visible world exists, remarked George Moore, then Joyce is essentially a metaphysician; for he is less concerned with the seeing eye than with the thinking mind. We may add that he is most directly concerned with the hearing ear. Doubtless the sonorities of Homer and Milton are intimately connected with their blindness. It is scarcely coincidental that Joyce, almost unique among modern prose-writers in this respect, must be read aloud to be fully appreciated. In addition to his linguistic aptitude, and in compensation for his defective vision, he was gifted with an especially fine tenor

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voice. Professional singing was one of the possible careers he had contemplated. His singer's taste inclined towards opera and *bel canto*, romantic ballads and Elizabethan airs: not music but song, he liked to say. His poems, except for a few excursions into Swiftian satire, are songs; lyrics which, without their musical settings, look strangely fragile. Yeats, upon first reading them, praised Joyce's delicate talent, and shrewdly wondered whether his ultimate form would be verse or prose. Operating within the broader area of fiction, he was to retain the cadenced precision of the poet. Above all he remained an accomplished listener, whose pages are continually animated by the accurate recording of overheard conversation.

Joyce's style is distinguished not only by the rise and fall of its rhythms but by its feeling for the texture of the particular word. Words assert a magical power over things. Treasured phrases enable Stephen to transform 'the dull phenomenon of Dublin', to transcend 'the decayed city' by communing with a rapturous seascape. Jotted impressions are conceived as epiphanies, mystical visions which link the beholder to the object beheld. Between the planes of inward speculation and external observation, Joyce maintains a serio-comic interplay. The narrative of *Ulysses* is identified with the internal monologue of three major characters; it also responds to such discursive influences as newspaper headlines and fugal variations; one chapter comprises parodies of the principal English stylists; and the whole may be studied as a comprehensive handbook of verbal techniques. In *Finnegans Wake* a universe of discourse, seemingly unlimited in space and time, is spanned by associations of thought and play upon words. Names of hundreds of rivers figure in the torrential dialogue, 'Anna Livia Plurabelle', which took Joyce 1600 hours to concoct.

His pangs of composition have recently been described by Philippe Soupault as 'a sort of daily damnation: the creation of the Joycean world'. The perverse ingenuity of these later experiments has been deplored more frequently than deciphered. A long series of misunderstandings with the public inevitably reinforced those early vows of silence, exile and cunning. Inhibited from writing naturally of natural instincts, Joyce ended by inventing an artificial language of innuendo and mockery. In *Finnegans Wake* he drew upon his linguistic skills and learned hobbies to contrive an optophone — an instrument which, for the benefit of the blind, converts images into sounds. Out of it come, not merely echoes of the past, but warnings of the future. Mr. Earwicker's worldly misfortunes are climaxed by a lethal explosion: 'the abnihilation of the etym'. Pessimists

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may interpret this ambiguous phenomenon as the annihilation of all meaning, a chain reaction set off by the destruction of the atom. Optimists will emphasise the creation of matter *ex nihilo*, and trust in the Word to create another world.

### V

The alternatives that Joyce suspends, the nihilistic and creative potentialities that now confront us, keep us in an ambivalent state of mind. He himself kept the balance by moving from a negative position to a positive accomplishment. But, because his self-portrait was so explicit, and his masterworks were so elaborate, this development has not clearly been understood. Readers are bound to remember Stephen, 'the eternal son', stiff-kneed and self-doomed. They are less likely to think of the roistering alderman, the 'folksforefather', who bears a closer resemblance to Simon Dedalus. Nor, until they penetrate *Finnegans Wake*, will they recognise that Joyce's attitude mellowed as his stature increased; that he is finally to be identified, less with the prodigal than with the paterfamilias; he plays the demiurge, smiling down on his creations. Meanwhile, of course, the children continue to quarrel among themselves; the old issue between the civic and the aesthetic is belaboured through many rounds by the priest-politician, Shaun, and Shem — who is a veritable caricature of the artist as a young man.

Though the *Portrait* ends with a striking gesture of denial, we must not forget that the last word of *Ulysses* is an emphatic 'yes', or that Mrs. Bloom's affirmation is echoed by the conclusion to *Finnegans Wake*, in which nothing is concluded. The waters of the River Liffey, by wending again to the sea, re-establish the natural pattern of fertility. Here was the horizon that first opened up before Stephen when, seeking the light, he walked along the shore. Flying, he then realised, involved the risk of falling; but he was pledged, like Faust, to strive and stray. The falling cadence at the end of 'The Dead' is characteristic of Joyce's early prose. His obsession with death gradually yields in *Ulysses* to a new concern with life; the fall of man, colliding with the law of falling bodies, is transposed into scientific terms: 'thirty-two feet per sec.' No fall but a rising, the reawakening of Finn MacCool and all the other sleeping heroes of Irish legend, is the theme of Joyce's literary testament.

Unlike the leprechaun-fanciers of the Celtic Revival, Joyce did not seek forgotten beauty; he evoked the past to illuminate the present. The



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results of this continual juxtaposition were an ironic attitude and an iconoclastic technique which temporarily aligned him with Ibsen and the naturalists. The shock aroused by his incidental frankness is travestied in H. C. Earwicker, who reproaches himself for indecent exposure. Not exposure but synthesis is Joyce's final intention. His deeper affinities are with Dante, with the medieval iconographers, with the symbolic structures that art once built upon faith. But these, according to Aquinas, require wholeness, harmony and radiance. How can they be constructed out of the fragments, the discords, and the obscure details of modern life? By proceeding through what William James termed 'the stream of consciousness' to what Jung terms 'the racial unconscious', beyond individual dream to collective myth. From two Italian philosophers, from Giambattista Vico's cyclical theory of history and Giordano Bruno's dialectical concept of nature, Joyce learned how to reconcile the principles of unity and diversity: 'the same anew.'

A phrase from his notebooks, 'centripetal writing', seems to indicate his direction. The municipal motto of Dublin, *Obedientia civium urbis felicitas*, gets rather freely translated in *Finnegans Wake*: 'Thine obesity, O civilian, hits the felicitude of our orb!' However, *urbi et orbi*, all roads lead homewards for Joyce. The world was his parish; his universe is parochial. The central human relationships, for him as for Proust, were warmly and tenderly domestic. Joyce's women tend to be either mothers or daughters, Goethean or Dantesque types like the rival heroines or *Exiles*, the maternal Bertha and the virginal Beatrice. His own outlook grew increasingly paternal, as he himself became intensively a family man. From 1904 his exile was lightened by the lifelong companionship of Nora Barnacle, who became his wife. He shared his musical interests with his son, and was especially devoted to his daughter, whose mental illness saddened his last years. His ripest and perhaps his finest poem, 'Ecce Puer', marks the double occasion of his father's death and the birth of his only grandchild, Stephen.

Those who confuse a writer with his material find it all too easy to make a scapegoat out of Joyce. They make Proust responsible for the collapse of France because he prophesied it so acutely; and, because Joyce sensed the contemporary need to create a conscience, they accuse him of lacking any sense of values. Of course it is he who should be accusing them. His work, though far from didactic, is full of moral implications; his example of aesthetic idealism, set by abnegation and artistry, is a standing rebuke to facility and venality, callousness and obtuseness. Less peculiarly Joycean, and therefore even more usable in the long run,

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is his masterly control of social realism, which ingeniously springs the varied traps of Dublin and patiently suffers rebuffs with Mr. Bloom. The heroine of *Stephen Hero*, who has almost disappeared from the *Portrait*, says farewell after 'an instant of all but union'. By dwelling upon that interrupted nuance, that unconsummated moment, that unrealised possibility, Joyce renews our apprehension of reality, strengthens our sympathy with our fellow creatures, and leaves us in awe before the mystery of created things.

HARRY LEVIN



# ' DUBLINERS

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## EDITOR'S PREFACE

MOST of *Dubliners* was written, from earlier notes jotted down on the spot, during Joyce's first year in Trieste, 1905. The manuscript was accepted the following year by the English publisher, Grant Richards, but was not brought out until 1914 because of objections raised by his printers. Meanwhile Joyce had added three more stories to the original twelve and sent them all to the Dublin firm of Maunsell and Company, which printed them, then changed its mind, and destroyed the sheets. When Joyce's insistence finally triumphed over the long delay, the published text included the exceptionable matter: the repetition of 'bloody', the innuendo against Edward VII, and — what was most offensive to the Irish publisher and most intrinsic to Joyce's method — the specific mention of local establishments and personalities. The book is not a systematic canvass like *Ulysses*; nor is it integrated, like the *Portrait*, by one intense point of view; but it comprises, as Joyce explained, a series of chapters in the moral history of his community; and the episodes are arranged in careful progression from childhood to maturity, broadening from private to public scope. The older technique of short-story writing, with Maupassant and O. Henry, attempted to make daily life more eventful by unscrupulous manipulation of surprises and coincidences. Joyce — with Chekhov — discarded such contrivances, introducing a genre which has been so widely imitated that nowadays its originality is not readily detected. The open structure, which casually adapts itself to the flow of experience, and the close texture, which gives precise notation to sensitive observation, are characteristic of Joycean narrative. The fact that so little happens, apart from expected routines, connects form with theme: the paralysed uneventfulness to which the modern city reduces the lives of its citizens. Little of the actual story need be told: the romance of 'Two Gallants' is painfully implicit in conversations before and after. Not one but many of these sketches might be titled 'An Encounter'. In calling his original jottings 'epiphanies', Joyce underscored the ironic contrast between the manifestation that dazzled the Magi and the apparitions that manifest themselves on the streets of Dublin; he also suggested that those pathetic and sordid glimpses, to the sentient observer,

offer a kind of revelation. As the part, significantly chosen, reveals the whole, a word or detail may be enough to exhibit a character or convey a situation. From his characters and their environment, from the churchgoers of 'Grace' and the politicians of 'Ivy Day in the Committee Room', Joyce fastidiously detaches himself. Yet the frustrated little people, and especially the children, always enlist his sympathy. The last and latest story, 'The Dead', is closely identifiable with his immediate background. Gabriel Conroy is what Joyce might have become, had he remained in Ireland, and the closing paragraphs are a valedictory. Many of these Dubliners, notably Martin Cunningham, reappear in *Ulysses*. It should not be forgotten that Mr. Bloom's day first occurred to Joyce as the subject for another short story.

## THE SISTERS

THERE was no hope for him this time: it was the third stroke. Night after night I had passed the house (it was vacation time) and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly. If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse. He had often said to me: 'I am not long for this world,' and I had thought his words idle. Now I knew they were true. Every night as I gazed up at the window I said softly to myself the word paralysis. It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work.

Old Cotter was sitting at the fire, smoking, when I came downstairs to supper. While my aunt was ladling out my stirabout he said, as if returning to some former remark of his:

'No, I wouldn't say he was exactly . . . but there was something queer . . . there was something uncanny about him. I'll tell you my opinion. . . .'

He began to puff at his pipe, no doubt arranging his opinion in his mind. Tiresome old fool! When we knew him first he used to be rather interesting, talking of fairs and worms; but I soon grew tired of him and his endless stories about the distillery.

'I have my own theory about it,' he said. 'I think it was one of those . . . peculiar cases . . . But it's hard to say. . . .'

He began to puff again at his pipe without giving us his theory. My uncle saw me staring and said to me:

'Well, so your old friend is gone, you'll be sorry to hear.'

'Who?' said I.

'Father Flynn.'

'Is he dead?'

'Mr. Cotter here has just told us. He was passing by the house.'

I knew that I was under observation so I continued eating as if the news had not interested me. My uncle explained to old Cotter.

'The youngster and he were great friends. The old chap taught him a great deal, mind you; and they say he had a great wish for him.'

'God have mercy on his soul,' said my aunt piously.

Old Cotter looked at me for a while. I felt that his little beady black eyes were examining me but I would not satisfy him by looking up from my plate. He returned to his pipe and finally spat rudely into the grate.

'I wouldn't like children of mine,' he said, 'to have too much to say to a man like that.'

'How do you mean, Mr. Cotter?' asked my aunt.

'What I mean is,' said old Cotter, 'it's bad for children. My idea is: let a young lad run about and play with young lads of his own age and not be . . . Am I right, Jack?'

'That's my principle, too,' said my uncle. 'Let him learn to box his corner. That's what I'm always saying to that Rosicrucian there: take exercise. Why, when I was a nipper every morning of my life I had a cold bath, winter and summer. And that's what stands to me now. Education is all very fine and large . . . Mr. Cotter might take a pick of that leg of mutton,' he added to my aunt.

'No, no, not for me,' said old Cotter.

My aunt brought the dish from the safe and put it on the table.

'But why do you think it's not good for children, Mr. Cotter?' she asked.

'It's bad for children,' said old Cotter, 'because their minds are so impressionable. When children see things like that, you know, it has an effect. . . .'

I crammed my mouth with stirabout for fear I might give utterance to my anger. Tiresome old red-nosed imbecile!

It was late when I fell asleep. Though I was angry with old Cotter for alluding to me as a child, I puzzled my head to extract meaning from his unfinished sentences. In the dark of my room I imagined that I saw again the heavy grey face of the paralytic. I drew the blankets over my

head and tried to think of Christmas. But the grey face still followed me. It murmured; and I understood that it desired to confess something. I felt my soul receding into some pleasant and vicious region; and there again I found it waiting for me. It began to confess to me in a murmuring voice and I wondered why it smiled continually and why the lips were so moist with spittle. But then I remembered that it had died of paralysis and I felt that I too was smiling feebly, as if to absolve the simoniac of his sin.

The next morning after breakfast I went down to look at the little house in Great Britain Street. It was an unassuming shop, registered under the vague name of *Drapery*. The drapery consisted mainly of children's bootees and umbrellas; and on ordinary days a notice used to hang in the window, saying: *Umbrellas Re-covered*. No notice was visible now for the shutters were up. A crape bouquet was tied to the door-knocker with ribbon. Two poor women and a telegram boy were reading the card pinned on the crape. I also approached and read:

July 1st, 1895

The Rev. James Flynn (formerly of S. Catherine's Church, Meath Street), aged sixty-five years.

R. I. P.

The reading of the card persuaded me that he was dead and I was disturbed to find myself at check. Had he not been dead I would have gone into the little dark room behind the shop to find him sitting in his arm-chair by the fire, nearly smothered in his great-coat. Perhaps my aunt would have given me a packet of High Toast for him and this present would have roused him from his stupefied doze. It was always I who emptied the packet into his black snuff-box for his hands trembled too much to allow him to do this without spilling half the snuff about the floor. Even as he raised his large trembling hand to his nose little clouds of smoke dribbled through his fingers over the front of his coat. It may have been these constant showers of snuff which gave his ancient priestly garments their green faded look, for the red handkerchief, blackened, as it always was, with the snuff-stains of a week, with which he tried to brush away the fallen grains, was quite inefficacious.

I wished to go in and look at him but I had not the courage to knock. I walked away slowly along the sunny side of the street, reading all the theatrical advertisements in the shop-windows as I went. I found it strange that neither I nor the day seemed in a mourning mood and I felt even

annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death. I wondered at this for, as my uncle had said the night before, he had taught me a great deal. He had studied in the Irish college in Rome and he had taught me to pronounce Latin properly. He had told me stories about the catacombs and about Napoleon Bonaparte, and he had explained to me the meaning of the different ceremonies of the Mass and of the different vestments worn by the priest. Sometimes he had amused himself by putting difficult questions to me, asking me what one should do in certain circumstances or whether such and such sins were mortal or venial or only imperfections. His questions showed me how complex and mysterious were certain institutions of the Church which I had always regarded as the simplest facts. The duties of the priest towards the Eucharist and towards the secrecy of the confessional seemed so grave to me that I wondered how anybody had ever found in himself the courage to undertake them; and I was not surprised when he told me that the fathers of the Church had written books as thick as the *Post Office Directory* and as closely printed as the law notices in the newspaper, elucidating all these intricate questions. Often when I thought of this I could make no answer or only a very foolish and halting one upon which he used to smile and nod his head twice or thrice. Sometimes he used to put me through the responses of the Mass which he had made me learn by heart; and, as I pattered, he used to smile pensively and nod his head, now and then pushing huge pinches of snuff up each nostril alternately. When he smiled he used to uncover his big discoloured teeth and let his tongue lie upon his lower lip — a habit which had made me feel uneasy in the beginning of our acquaintance before I knew him well.

As I walked along in the sun I remembered old Cotter's words and tried to remember what had happened afterwards in the dream. I remembered that I had noticed long velvet curtains and a swinging lamp of antique fashion. I felt that I had been very far away, in some land where the customs were strange — in Persia, I thought . . . But I could not remember the end of the dream.

In the evening my aunt took me with her to visit the house of mourning. It was after sunset; but the window-panes of the houses that looked to the west reflected the tawny gold of a great bank of clouds. Nannie received us in the hall; and, as it would have been unseemly to have shouted at her, my aunt shook hands with her for all. The old woman pointed upwards interrogatively and, on my aunt's nodding, proceeded to toil up the narrow staircase before us, her bowed head being scarcely



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above the level of the banister-rail. At the first landing she stopped and beckoned us forwards encouragingly towards the open door of the dead-room. My aunt went in and the old woman, seeing that I hesitated to enter, began to beckon to me again repeatedly with her hand.

I went in on tiptoe. The room through the lace end of the blind was suffused with dusky golden light amid which the candles looked like pale thin flames. He had been confined. Nannie gave the lead and we three knelt down at the foot of the bed. I pretended to pray but I could not gather my thoughts because the old woman's mutterings distracted me. I noticed how clumsily her skirt was hooked at the back and how the heels of her cloth boots were trodden down all to one side. The fancy came to me that the old priest was smiling as he lay there in his coffin.

But no. When we rose and went up to the head of the bed I saw that he was not smiling. There he lay, solemn and copious, vested as for the altar, his large hands loosely retaining a chalice. His face was very truculent, grey and massive, with black cavernous nostrils and circled by a scanty white fur. There was a heavy odour in the room — the flowers.

We crossed ourselves and came away. In the little room downstairs we found Eliza seated in his arm-chair in state. I groped my way towards my usual chair in the corner while Nannie went to the sideboard and brought out a decanter of sherry and some wine-glasses. She set these on the table and invited us to take a little glass of wine. Then, at her sister's bidding, she filled out the sherry into the glasses and passed them to us. She pressed me to take some cream crackers also, but I declined because I thought I would make too much noise eating them. She seemed to be somewhat disappointed at my refusal and went over quietly to the sofa, where she sat down behind her sister. No one spoke: we all gazed at the empty fireplace.

My aunt waited until Eliza sighed and then said:

'Ah, well, he's gone to a better world.'

Eliza sighed again and bowed her head in assent. My aunt fingered the stem of her wine-glass before sipping a little.

'Did he . . . peacefully?' she asked.

'Oh, quite peacefully, ma'am,' said Eliza. 'You couldn't tell when the breath went out of him. He had a beautiful death, God be praised.'

'And everything . . . ?'

'Father O'Rourke was in with him a Tuesday and anointed him and prepared him and all.'

'He knew then?'

'He was quite resigned.'

'He looks quite resigned,' said my aunt.

'That's what the woman we had in to wash him said. She said he just looked as if he was asleep, he looked that peaceful and resigned. No one would think he'd make such a beautiful corpse.'

'Yes, indeed,' said my aunt.

She sipped a little more from her glass and said:

'Well, Miss Flynn, at any rate it must be a great comfort for you to know that you did all you could for him. You were both very kind to him, I must say.'

Eliza smoothed her dress over her knees.

'Ah, poor James!' she said. 'God knows we done all we could, as poor as we are — we wouldn't see him want anything while he was in it.'

Nannie had leaned her head against the sofa pillow and seemed about to fall asleep.

'There's poor Nannie,' said Eliza, looking at her, 'she's wore out. All the work we had, she and me, getting in the woman to wash him and then laying him out and then the coffin and then arranging about the Mass in the chapel. Only for Father O'Rourke I don't know what we'd done at all. It was him brought us all them flowers and them two candlesticks out of the chapel and wrote out the notice for the *Freeman's General* and took charge of all the papers for the cemetery and poor James's insurance.'

'Wasn't that good of him?' said my aunt.

Eliza closed her eyes and shook her head slowly.

'Ah, there's no friends like the old friends,' she said, 'when all is said and done, no friends that a body can trust.'

'Indeed, that's true,' said my aunt. 'And I'm sure now that he's gone to his eternal reward he won't forget you and all your kindness to him.'

'Ah, poor James!' said Eliza. 'He was no great trouble to us. You wouldn't hear him in the house any more than now. Still, I know he's gone and all to that. . . .'

'It's when it's all over that you'll miss him,' said my aunt.

'I know that,' said Eliza. 'I won't be bringing him in his cup of beef-tea any more, nor you, ma'am, sending him his snuff. Ah, poor James!'

She stopped, as if she were communing with the past and then said shrewdly:

'Mind you, I noticed there was something queer coming over him latterly. Whenever I'd bring in his soup to him there I'd find him with his breviary fallen to the floor, lying back in the chair and his mouth open.'

She laid a finger against her nose and frowned; then she continued:

'But still and all he kept on saying that before the summer was over he'd go out for a drive one fine day just to see the old house again where we were all born down in Irishtown, and take me and Nannie with him. If we could only get one of them new-fangled carriages that makes no noise that Father O'Rourke told him about, them with the rheumatic wheels, for the day cheap — he said, at Johnny Rusk's over the way there and drive out the three of us together of a Sunday evening. He had his mind set on that . . . Poor James!'

'The Lord have mercy on his soul!' said my aunt.

Eliza took out her handkerchief and wiped her eyes with it. Then she put it back again in her pocket and gazed into the empty grate for some time without speaking.

'He was too scrupulous always,' she said. 'The duties of the priesthood was too much for him. And then his life was, you might say, crossed.'

'Yes,' said my aunt. 'He was a disappointed man. You could see that.'

A silence took possession of the little room and, under cover of it, I approached the table and tasted my sherry and then returned quietly to my chair in the corner. Eliza seemed to have fallen into a deep reverie. We waited respectfully for her to break the silence: and after a long pause she said slowly:

'It was that chalice he broke . . . That was the beginning of it. Of course, they say it was all right, that it contained nothing, I mean. But still . . . They say it was the boy's fault. But poor James was so nervous, God be merciful to him!'

'And was that it?' said my aunt. 'I heard something. . . .'

Eliza nodded.

'That affected his mind,' she said. 'After that he began to mope by himself, talking to no one and wandering about by himself. So one night he was wanted for to go on a call and they couldn't find him anywhere. They looked high up and low down; and still they couldn't see a sight of him anywhere. So then the clerk suggested to try the chapel. So then they got the keys and opened the chapel, and the clerk and Father O'Rourke and another priest that was there brought in a light for to look for him . . . And what do you think but there he was, sitting up by himself in the dark in his confession-box, wide-awake and laughing-like softly to himself?'

She stopped suddenly as if to listen. I too listened; but there was no sound in the house: and I knew that the old priest was lying still in his

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coffin as we had seen him, solemn and truculent in death, an idle chalice on his breast.

Eliza resumed:

'Wide-awake and laughing-like to himself . . . So then, of course, when they saw that, that made them think that there was something gone wrong with him. . . .'

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It was Joe Dillon who introduced the Wild West to us. He had a little library made up of old numbers of *The Union Jack*, *Pluck* and *The Halfpenny Marvel*. Every evening after school we met in his back garden and arranged Indian battles. He and his fat young brother Leo, the idler, held the loft of the stable while we tried to carry it by storm; or we fought a pitched battle on the grass. But, however well we fought, we never won siege or battle and all our bouts ended with Joe Dillon's war dance of victory. His parents went to eight-o'clock mass every morning in Gardiner Street and the peaceful odour of Mrs. Dillon was prevalent in the hall of the house. But he played too fiercely for us who were younger and more timid. He looked like some kind of an Indian when he capered round the garden, an old tea-cosy on his head, beating a tin with his fist and yelling:

'Ya! yaka, yaka, yaka!'

Everyone was incredulous when it was reported that he had a vocation for the priesthood. Nevertheless it was true.

A spirit of unruliness diffused itself among us and, under its influence, differences of culture and constitution were waived. We banded ourselves together, some boldly, some in jest and some almost in fear: and of the number of these latter, the reluctant Indians who were afraid to seem studious or lacking in robustness, I was one. The adventures related in the literature of the Wild West were remote from my nature but, at least, they opened doors of escape. I liked better some American detective stories which were traversed from time to time by unkempt fierce and beautiful girls. Though there was nothing wrong in these stories and though their intention was sometimes literary, they were circulated secretly at school. One day when Father Butler was hearing the four pages of Roman History, clumsy Leo Dillon was discovered with a copy of *The Halfpenny Marvel*.

'This page or this page? This page? Now, Dillon, up! "*Hardly had the day*" . . . Go on! What day? "*Hardly had the day dawned*" . . . Have you studied it? What have you there in your pocket?

Everyone's heart palpitated as Leo Dillon handed up the paper and everyone assumed an innocent face. Father Butler turned over the pages, frowning.

'What is this rubbish?' he said. '*The Apache Chief!* Is this what you read instead of studying your Roman History? Let me not find any more of this wretched stuff in this college. The man who wrote it, I suppose, was some wretched fellow who writes these things for a drink. I'm surprised at boys like you, educated, reading such stuff. I could understand it if you were . . . National School boys. Now, Dillon, I advise you strongly, get at your work or . . .'

This rebuke during the sober hours of school paled much of the glory of the Wild West for me, and the confused puffy face of Leo Dillon awakened one of my consciences. But when the restraining influence of the school was at a distance I began to hunger again for wild sensations, for the escape which those chronicles of disorder alone seemed to offer me. The mimic warfare of the evening became at last as wearisome to me as the routine of school in the morning because I wanted real adventures to happen to myself. But real adventures, I reflected, do not happen to people who remain at home: they must be sought abroad.

The summer holidays were near at hand when I made up my mind to break out of the weariness of school life for one day at least. With Leo Dillon and a boy named Mahony I planned a day's miching. Each of us saved up sixpence. We were to meet at ten in the morning on the Canal Bridge. Mahony's big sister was to write an excuse for him and Leo Dillon was to tell his brother to say he was sick. We arranged to go along the Wharf Road until we came to the ships, then to cross in the ferryboat and walk out to see the Pigeon House. Leo Dillon was afraid we might meet Father Butler or someone out of the college; but Mahony asked, very sensibly, what would Father Butler be doing out at the Pigeon House. We were reassured, and I brought the first stage of the plot to an end by collecting sixpence from the other two, at the same time showing them my own sixpence. When we were making the last arrangements on the eve we were all vaguely excited. We shook hands, laughing, and Mahony said:

'Till tomorrow, mates!'

That night I slept badly. In the morning I was first-comer to the bridge, as I lived nearest. I hid my books in the long grass near the ashpiu

at the end of the garden where nobody ever came, and hurried along the canal bank. It was a mild sunny morning in the first week of June. I sat up on the coping of the bridge, admiring my frail canvas shoes which I had diligently pipeclayed overnight and watching the docile horses pulling a tramload of business people up the hill. All the branches of the tall trees which lined the mall were gay with little light green leaves, and the sunlight slanted through them on to the water. The granite stone of the bridge was beginning to be warm, and I began to pat it with my hands in time to an air in my head. I was very happy.

When I had been sitting there for five or ten minutes I saw Mahony's grey suit approaching. He came up the hill, smiling, and clambered up beside me on the bridge. While we were waiting he brought out the catapult which bulged from his inner pocket and explained some improvements which he had made in it. I asked him why he had brought it, and he told me he had brought it to have some gas with the birds. Mahony used slang freely, and spoke of Father Butler as Old Bunser. We waited on for a quarter of an hour more, but still there was no sign of Leo Dillon. Mahony, at last, jumped down and said:

'Come along. I knew Fatty'd funk it.'

'And his sixpence . . . ?' I said.

'That's forfeit,' said Mahony. 'And so much the better for us — a bob and a tanner instead of a bob.'

We walked along the North Strand Road till we came to the Vitriol Works and then turned to the right along the Wharf Road. Mahony began to play the Indian as soon as we were out of public sight. He chased a crowd of ragged girls, brandishing his unloaded catapult and, when two ragged boys began, out of chivalry, to fling stones at us, he proposed that we should charge them. I objected that the boys were too small, and so we walked on, the ragged troop screaming after us: '*Swaddlers! Swaddlers!*' thinking that we were Protestants because Mahony, who was dark-complexioned, wore the silver badge of a cricket club in his cap. When we came to the Smoothing Iron we arranged a siege; but it was a failure because you must have at least three. We revenged ourselves on Leo Dillon by saying what a funk he was and guessing how many he would get at three o'clock from Mr. Ryan.

We came then near the river. We spent a long time walking about the noisy streets flanked by high stone walls, watching the working of cranes and engines and often being shouted at for our immobility by the drivers of groaning carts. It was noon when we reached the quays and, as all the labourers seemed to be eating their lunches, we bought two big currant

buns and sat down to eat them on some metal piping beside the river. We pleased ourselves with the spectacle of Dublin's commerce — the barges signalled from far away by their curls of woolly smoke, the brown fishing fleet beyond Ringsend, the big white sailing vessel which was being discharged on the opposite quay. Mahoney said it would be right skit to run away to sea on one of those big ships, and even I, looking at the high masts, saw, or imagined, the geography which had been scantily dosed to me at school gradually taking substance under my eyes. School and home seemed to recede from us and their influences upon us seemed to wane.

We crossed the Liffey in the ferryboat, paying our toll to be transported in the company of two labourers and a little Jew with a bag. We were serious to the point of solemnity, but once during the short voyage our eyes met and we laughed. When we landed we watched the discharging of the graceful three-master which we had observed from the other quay. Some bystander said that she was a Norwegian vessel. I went to the stern and tried to decipher the legend upon it but, failing to do so, I came back and examined the foreign sailors to see had any of them green eyes for I had some confused notion . . . The sailors' eyes were blue, and grey, and even black. The only sailor whose eyes could have been called green was a tall man who amused the crowd on the quay by calling out cheerfully every time the planks fell:

'All right! All right!'

When we were tired of this sight we wandered slowly into Ringsend. The day had grown sultry, and in the windows of the grocers' shops musty biscuits lay bleaching. We bought some biscuits and chocolate, which we ate sedulously as we wandered through the squalid streets where the families of the fishermen live. We could find no dairy and so we went into a huckster's shop and bought a bottle of raspberry lemonade each. Refreshed by this, Mahony chased a cat down a lane, but the cat escaped into a wide field. We both felt rather tired, and when we reached the field we made at once for a sloping bank, over the ridge of which we could see the Dodder.

It was too late and we were too tired to carry out our project of visiting the Pigeon House. We had to be home before four o'clock, lest our adventure should be discovered. Mahony looked regretfully at his catapult, and I had to suggest going home by train before he regained any cheerfulness. The sun went in behind some clouds and left us to our jaded thoughts and the crumbs of our provisions.

There was nobody but ourselves in the field. When we had lain on the bank for some time without speaking I saw a man approaching from

the far end of the field. I watched him lazily as I chewed one of those green stems on which girls tell fortunes. He came along by the bank slowly. He walked with one hand upon his hip and in the other hand he held a stick with which he tapped the turf lightly. He was shabbily dressed in a suit of greenish-black and wore what we used to call a jerry hat with a high crown. He seemed to be fairly old, for his moustache was ashen-grey. When he passed at our feet he glanced up at us quickly and then continued his way. We followed him with our eyes and saw that when he had gone on for perhaps fifty paces he turned about and began to retrace his steps. He walked towards us very slowly, always tapping the ground with his stick, so slowly that I thought he was looking for something in the grass.

He stopped when he came level with us and bade us good-day. We answered him, and he sat down beside us on the slope slowly and with great care. He began to talk of the weather, saying that it would be a very hot summer and adding that the seasons had changed greatly since he was a boy — a long time ago. He said that the happiest time of one's life was undoubtedly one's schoolboy days, and that he would give anything to be young again. While he expressed these sentiments, which bored us a little, we kept silent. Then he began to talk of school and of books. He asked us whether we had read the poetry of Thomas Moore or the works of Sir Walter Scott and Lord Lytton. I pretended that I had read every book he mentioned, so that in the end he said:

'Ah, I can see you are a bookworm like myself. Now,' he added, pointing to Mahony who was regarding us with open eyes, 'he is different; he goes in for games.'

He said he had all Sir Walter Scott's works and all Lord Lytton's works at home and never tired of reading them. 'Of course,' he said, 'there were some of Lord Lytton's works which boys couldn't read.' Mahony asked why couldn't boys read them — a question which agitated and pained me because I was afraid the man would think I was as stupid as Mahony. The man, however, only smiled. I saw that he had great gaps in his mouth between his yellow teeth. Then he asked us which of us had the most sweethearts. Mahony mentioned lightly that he had three totties. The man asked me how many I had. I answered that I had none. He did not believe me and said he was sure I must have one. I was silent.

'Tell us,' said Mahony pertly to the man, 'how many have you yourself?'

The man smiled as before and said that when he was our age he had lots of sweethearts.



'Every boy,' he said, 'has a little sweetheart.'

His attitude on this point struck me as strangely liberal in a man of his age. In my heart I thought that what he said about boys and sweethearts was reasonable. But I disliked the words in his mouth, and I wondered why he shivered once or twice as if he feared something or felt a sudden chill. As he proceeded I noticed that his accent was good. He began to speak to us about girls, saying what nice soft hair they had and how soft their hands were and how all girls were not so good as they seemed to be if one only knew. There was nothing he liked, he said, so much as looking at a nice young girl, at her nice white hands and her beautiful soft hair. He gave me the impression that he was repeating something which he had learned by heart or that, magnetised by some words of his own speech, his mind was slowly circling round and round in the same orbit. At times he spoke as if he were simply alluding to some fact that everybody knew, and at times he lowered his voice and spoke mysteriously, as if he were telling us something secret which he did not wish others to overhear. He repeated his phrases over and over again, varying them and surrounding them with his monotonous voice. I continued to gaze towards the foot of the slope, listening to him.

After a long while his monologue paused. He stood up slowly, saying that he had to leave us for a minute or so, a few minutes, and, without changing the direction of my gaze, I saw him walking slowly away from us towards the near end of the field. We remained silent when he had gone. After a silence of a few minutes I heard Mahony exclaim:

'I say! Look what he's doing!'

As I neither answered nor raised my eyes, Mahony exclaimed again:

'I say . . . He's a queer old jester!'

'In case he asks us for our names,' I said, 'let you be Murphy and I'll be Smith.'

We said nothing further to each other. I was still considering whether I would go away or not when the man came back and sat down beside us again. Hardly had he sat down when Mahony, catching sight of the cat which had escaped him, sprang up and pursued her across the field. The man and I watched the chase. The cat escaped once more and Mahony began to throw stones at the wall she had escalated. Desisting from this, he began to wander about the far end of the field, aimlessly.

After an interval the man spoke to me. He said that my friend was a very rough boy, and asked did he get whipped often at school. I was going to reply indignantly that we were not National School boys to be whipped, as he called it; but I remained silent. He began to speak on the

subject of chastising boys. His mind, as if magnetised again by his speech, seemed to circle slowly round and round its new centre. He said that when boys were that kind they ought to be whipped and well whipped. When a boy was rough and unruly there was nothing would do him any good but a good sound whipping. A slap on the hand or a box on the ear was no good: what he wanted was to get a nice warm whipping. I was surprised at this sentiment and involuntarily glanced up at his face. As I did so I met the gaze of a pair of bottle-green eyes peering at me from under a twitching forehead. I turned my eyes away again.

The man continued his monologue. He seemed to have forgotten his recent liberalism. He said that if ever he found a boy talking to girls or having a girl for a sweetheart he would whip him and whip him; and that would teach him not to be talking to girls. And if a boy had a girl for a sweetheart and told lies about it, then he would give him such a whipping as no boy ever got in this world. He said that there was nothing in this world he would like so well as that. He described to me how he would whip such a boy, as if he were unfolding some elaborate mystery. He would love that, he said, better than anything in this world; and his voice, as he led me monotonously through the mystery, grew almost affectionate and seemed to plead with me that I should understand him.

I waited till his monologue paused again. Then I stood up abruptly. Lest I should betray my agitation I delayed a few moments, pretending to fix my shoe properly, and then, saying that I was obliged to go, I bade him good day. I went up the slope calmly but my heart was beating quickly with fear that he would seize me by the ankles. When I reached the top of the slope I turned round and, without looking at him, called loudly across the field:

‘Murphy!’

My voice had an accent of forced bravery in it, and I was ashamed of my paltry stratagem. I had to call the name again before Mahony saw me and hallooed in answer. How my heart beat as he came running across the field to me! He ran as if to bring me aid. And I was penitent; for in my heart I had always despised him a little.

NORTH RICHMOND STREET, being blind, was a quiet street except at the hour when the Christian Brothers’ School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its

neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.

The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow. The wild garden behind the house contained a central apple tree and a few straggling bushes, under one of which I found the late tenant's rusty bicycle-pump. He had been a very charitable priest; in his will he had left all his money to institutions and the furniture of his house to his sister.

When the short days of winter came, dusk fell before we had well eaten our dinners. When we met in the street the houses had grown sombre. The space of sky above us was the colour of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses, where we ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odours arose from the ash-pits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street, light from the kitchen windows had filled the areas. If my uncle was seen turning the corner, we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea, we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly. She was waiting for us, her figure defined by the light from the half-opened door. Her brother always teased her before he obeyed, and I stood by the railings looking at her. Her dress swung as she moved her body, and the soft rope of her hair tossed from side to side.

Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our

ways diverged, I quickened my pace and passed her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood.

Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels. We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shop-boys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers, who sang a *come-all-you* about O'Donovan Rossa, or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires.

One evening I went into the back drawing-room in which the priest had died. It was a dark rainy evening and there was no sound in the house. Through one of the broken panes I heard the rain impinge upon the earth, the fine incessant needles of water playing in the sodden beds. Some distant lamp or lighted window gleamed below me. I was thankful that I could see so little. All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: 'O love! O love!' many times.

At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to *Araby*. I forgot whether I answered yes or no. It would be a splendid bazaar, she said she would love to go.

'And why can't you?' I asked.

While she spoke she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat that week in her convent. Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up

the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease.

'It's well for you,' she said.

'If I go,' I said, 'I will bring you something.'

What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of school. At night in my bedroom and by day in the classroom her image came between me and the page I strove to read. The syllables of the word *Araby* were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. I asked for leave to go to the bazaar on Saturday night. My aunt was surprised and hoped it was not some Freemason affair. I answered few questions in class. I watched my master's face pass from amiability to sternness; he hoped I was not beginning to idle. I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play.

On Saturday morning I reminded my uncle that I wished to go to the bazaar in the evening. He was fussing at the hallstand, looking for the hat-brush, and answered me curtly:

'Yes, boy, I know.'

As he was in the hall I could not go into the front parlour and lie at the window. I felt the house in bad humour and walked slowly towards the school. The air was pitilessly raw and already my heart misgave me.

When I came home to dinner my uncle had not yet been home. Still it was early. I sat staring at the clock for some time and, when its ticking began to irritate me, I left the room. I mounted the staircase and gained the upper part of the house. The high, cold, empty, gloomy rooms liberated me and I went from room to room singing. From the front window I saw my companions playing below in the street. Their cries reached me weakened and indistinct and, leaning my forehead against the cool glass, I looked over at the dark house where she lived. I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress.

When I came downstairs again I found Mrs. Mercer sitting at the fire. She was an old, garrulous woman, a pawnbroker's widow, who collected used stamps for some pious purpose. I had to endure the gossip of the tea-table. The meal was prolonged beyond an hour and still my uncle did not come. Mrs. Mercer stood up to go: she was sorry she couldn't

wait any longer, but it was after eight o'clock and she did not like to be out late, as the night air was bad for her. When she had gone I began to walk up and down the room, clenching my fists. My aunt said:

'I'm afraid you may put off your bazaar for this night of Our Lord.'

At nine o'clock I heard my uncle's latchkey in the hall door. I heard him talking to himself and heard the halls and rocking when it had received the weight of his overcoat. I could interpret these signs. When he was midway through his dinner I asked him to give me the money to go to the bazaar. He had forgotten.

'The people are in bed and after their first sleep now,' he said.

I did not smile. My aunt said to him energetically:

'Can't you give him the money and let him go? You've kept him late enough as it is.'

My uncle said he was very sorry he had forgotten. He said he believed in the old saying: 'All work and no play makes Jack a dull boy.' He asked me where I was going and, when I had told him a second time, he asked me did I know *The Arab's Farewell to his Steed*. When I left the kitchen he was about to recite the opening lines of the piece to my aunt.

I held a florin tightly in my hand as I strode down Buckingham Street towards the station. The sight of the streets thronged with buyers and glaring with gas recalled to me the purpose of my journey. I took my seat in a third-class carriage of a deserted train. After an intolerable delay the train moved out of the station slowly. It crept onward among ruinous houses and over the twinkling river. At Westland Row Station a crowd of people pressed to the carriage doors; but the porters moved them back, saying that it was a special train for the bazaar. I remained alone in the bare carriage. In a few minutes the train drew up beside an improvised wooden platform. I passed out on to the road and saw by the lighted dial of a clock that it was ten minutes to ten. In front of me was a large building which displayed the magical name.

I could not find any sixpenny entrance and, fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-looking man. I found myself in a big hall girdled at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognised a silence like that which pervades a church after a service. I walked into the centre of the bazaar timidly. A few people were gathered about the stalls which were still open. Before a curtain, over which the words *Café Chantant* were written in coloured lamps, two men were counting money on a salver. I listened to the fall of the coins.

Remembering with difficulty why I had come, I went over to one of the stalls and examined porcelain vases and flowered tea-sets. At the door of the stall a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation.

'O, I never said such a thing.'

'O, but you did!'

'O, but I didn't!'

'Didn't she say that?'

'Yes. I heard her.'

'O, there's a . . . fib!'

Observing me, the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. I looked humbly at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured:

'No, thank you.'

The young lady changed the position of one of the vases and went back to the two young men. They began to talk of the same subject. Once or twice the young lady glanced at me over her shoulder.

I lingered before her stall, though I knew my stay was useless, to make my interest in her wares seem the more real. Then I turned away slowly and walked down the middle of the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.

Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.

## EVELINE

SHE sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains, and in her nostrils was the odour of dusty cretonne. She was tired.

Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One

time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and built houses in it — not like their little brown houses, but bright brick houses with shining roofs. The children of the avenue used to play together in that field — the Devine's, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them out of the field with his blackthorn stick; but usually little Keogh used to keep *nix* and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Fizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home.

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word:

'He is in Melbourne now.'

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening.

'Miss Hill, don't you see these ladies are waiting?'

'Look lively, Miss Hill, please.'

She would not cry many tears at leaving the Stores.

But in her new home, in a distant unknown country, it would not be like that. Then she would be married — she, Eveline. People would treat



her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her, like he used to go for Harry and Ernest, because she was a girl; but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. And now she had nobody to protect her. Ernest was dead and Harry, who was in the church decorating business, was nearly always down somewhere in the country. Besides, the invariable squabble for money on Saturday nights had begun to weary her unspeakably. She always gave her entire wages — seven shillings — and Harry always sent up what he could, but the trouble was to get any money from her father. He said she used to squander the money, that she had no head, that he wasn't going to give her his hard-earned money to throw about the streets, and much more, for he was usually fairly bad on Saturday night. In the end he would give her the money and ask her had she any intention of buying Sunday's dinner. Then she had to rush out as quickly as she could and do her marketing, holding her black leather purse tightly in her hand as she elbowed her way through the crowds and returning home late under her load of provisions. She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly. It was hard work — a hard life — but now that she was about to leave it she did not find it a wholly undesirable life.

She was about to explore another life with Frank. Frank was very kind, manly, open-hearted. She was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres, where he had a home waiting for her. How well she remembered the first time she had seen him; he was lodging in a house on the main road where she used to visit. It seemed a few weeks ago. He was standing at the gate, his peaked cap pushed back on his head and his hair tumbled forward over a face of bronze. Then they had come to know each other. He used to meet her outside the Stores every evening and see her home. He took her to see *The Bohemian Girl* and she felt elated as she sat in an unaccustomed part of the theatre with him. He was awfully fond of music and sang a little. People knew that they were courting and, when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her Poppens out of fun. First of all it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries. He had started as a deck boy at a pound a month on a ship of

the Alcan Line going out to Canada. He told her the names of the ships he had been on and the names of the different services. He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians. He had fallen on his feet in Buenos Ayres, he said, and had come over to the old country just for a holiday. Of course, her father had found out the affair and had forbidden her to have anything to say to him.

'I know these sailor chaps,' he said.

One day he had quarrelled with Frank, and after that she had to meet her lover secretly.

The evening deepened in the avenue. The white of two letters in her lap grew indistinct. One was to Harry; the other was to her father. Ernest had been her favourite, but she liked Harry too. Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long before, when she had been laid up for a day, he had read her out a ghost story and made toast for her at the fire. Another day, when their mother was alive, they had all gone for a picnic to the Hill of Howth. She remembered her father putting on her mother's bonnet to make the children laugh.

Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air. Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could. She remembered the last night of her mother's illness; she was again in the close, dark room at the other side of the hall and outside she heard a melancholy air of Italy. The organ-player had been ordered to go away and given sixpence. She remembered her father strutting back into the sick-room saying:

'Damned Italians! coming over here!'

As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being — that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother's voice saying constantly with foolish insistence:

'Derevaun Seraun! Derevaun Seraun!'

She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.

## DUBLINERS

She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again. The station was full of soldiers with brown baggages. Through the wide doors of the sheds she caught a glimpse of the black mass of the boat, lying in beside the quay wall, with illumined portholes. She answered nothing. She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty. The boat blew a long mournful whistle into the mist. If she went, tomorrow she would be on the sea with Frank, steaming towards Buenos Ayres. Their passage had been booked. Could she still draw back after all he had done for her? Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer. A bell clanged upon her heart. She felt him seize her hand:

‘Come!’

All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing.

‘Come!’

No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish.

‘Eveline! Evvy!’

He rushed beyond the barrier and called to her to follow. He was shouted at to go on, but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.

## AFTER THE RACE

THE cars came scudding in towards Dublin, running evenly like pellets in the groove of the Naas Road. At the crest of the hill at Inchicore sightseers had gathered in clumps to watch the cars careering homeward, and through this channel of poverty and inaction the Continent sped its wealth and industry. Now and again the clumps of people raised the cheer of the gratefully oppressed. Their sympathy, however, was for the blue cars — the cars of their friends, the French.

The French, moreover, were virtual victors. Their team had finished solidly; they had been placed second and third and the driver of the winning German car was reported a Belgian. Each blue car, therefore,

received a double measure of welcome as it topped the crest of the hill, and each cheer of welcome was acknowledged with smiles and nods by those in the car. In one of these trimly built cars was a party of four young men whose spirits seemed to be at present well above the level of successful Gallicism: in fact, these four young men were almost hilarious. They were Charles Ségouin, the owner of the car; André Rivière, a young electrician of Canadian birth; a huge Hungarian named Villona and a neatly groomed young man named Doyle. Ségouin was in good humour because he had unexpectedly received some orders in advance (he was about to start a motor establishment in Paris) and Rivière was in good humour because he was to be appointed manager of the establishment; these two young men (who were cousins) were also in good humour because of the success of the French cars. Villona was in good humour because he had had a very satisfactory luncheon; and, besides, he was an optimist by nature. The fourth member of the party, however, was too excited to be genuinely happy.

He was about twenty-six years of age, with a soft, light-brown moustache and rather innocent-looking grey eyes. His father, who had begun life as an advanced Nationalist, had modified his views early. He had made his money as a butcher in Kingstown and by opening shops in Dublin and in the suburbs he had made his money many times over. He had also been fortunate enough to secure some of the police contracts and in the end he had become rich enough to be alluded to in the Dublin newspapers as a merchant prince. He had sent his son to England to be educated in a big Catholic college and had afterwards sent him to Dublin University to study law. Jimmy did not study very earnestly and took to bad courses for a while. He had money and he was popular; and he divided his time curiously between musical and motoring circles. Then he had been sent for a term to Cambridge to see a little life. His father, remonstrative, but covertly proud of the excess, had paid his bills and brought him home. It was at Cambridge that he had met Ségouin. They were not much more than acquaintances as yet, but Jimmy found great pleasure in the society of one who had seen so much of the world and was reputed to own some of the biggest hotels in France. Such a person (as his father agreed) was well worth knowing, even if he had not been the charming companion he was. Villona was entertaining also — a brilliant pianist — but, unfortunately, very poor.

The car ran on merrily with its cargo of hilarious youth. The two cousins sat on the front seat; Jimmy and his Hungarian friend sat behind. Decidedly Villona was in excellent spirits; he kept up a deep bass hum of

## DUBLINERS

melody for miles of the road. The Frenchmen flung their laughter and light words over their shoulders, and often Jimmy had to strain forward to catch the quick phrase. This was not altogether pleasant for him, as he had nearly always to make a deft guess at the meaning and shout back a suitable answer in the face of a high wind. Besides, Villona's humming would confuse anybody; the noise of the car, too.

Rapid motion through space elates one; so does notoriety; so does the possession of money. These were three good reasons for Jimmy's excitement. He had been seen by many of his friends that day in the company of these Continentals. At the control Ségouin had presented him to one of the French competitors and, in answer to his confused murmur of compliment, the swarthy face of the driver had disclosed a line of shining white teeth. It was pleasant after that honour to return to the profane world or spectators amid nudges and significant looks. Then as to money — he really had a great sum under his control. Ségouin, perhaps, would not think it a great sum, but Jimmy who, in spite of temporary errors, was at heart the inheritor of solid instincts knew well with what difficulty it had been got together. This knowledge had previously kept his bills within the limits of reasonable recklessness, and if he had been so conscious of the labour latent in money when there had been question merely of some freak of the higher intelligence, how much more so now when he was about to stake the greater part of his substance! It was a serious thing for him.

Of course, the investment was a good one, and Ségouin had managed to give the impression that it was by a favour of friendship the mite of Irish money was to be included in the capital of the concern. Jimmy had a respect for his father's shrewdness in business matters, and in this case it had been his father who had first suggested the investment; money to be made in the motor business, pots of money. Moreover, Ségouin had the unmistakable air of wealth. Jimmy set out to translate into days' work that lordly car in which he sat. How smoothly it ran! In what style they had come careering along the country roads! The journey laid a magical finger on the genuine pulse of life and gallantly the machinery of human nerves strove to answer the bounding courses of the swift blue animal.

They drove down Dame Street. The street was busy with unusual traffic, loud with the horns of motorists and the gongs of impatient tram-drivers. Near the Bank Ségouin drew up and Jimmy and his friend alighted. A little knot of people collected on the footpath to pay homage to the snorting motor. The party was to dine together that evening in Ségouin's hotel and, meanwhile, Jimmy and his friend, who was staying

with him, were to go home to dress. The car steered out slowly for Grafton Street while the two young men pushed their way through the knot of gazers. They walked northward with a curious feeling of disappointment in the exercise, while the city hung its pale globes of light above them in a haze of summer evening.

In Jimmy's house this dinner had been pronounced an occasion. A certain pride mingled with his parents' trepidation, a certain eagerness, also, to play fast and loose for the names of great foreign cities have at least this virtue. Jimmy, too, looked very well when he was dressed and, as he stood in the hall, giving a last equation to the bows of his dress tie, his father may have felt even commercially satisfied at having secured for his son qualities often unpurchasable. His father, therefore, was unustally friendly with Villona, and his manner expressed a real respect for foreign accomplishments; but this subtlety of his host was probably lost upon the Hungarian, who was beginning to have a sharp desire for his dinner.

The dinner was excellent, exquisite. Ségouin, Jimmy decided, had a very refined taste. The party was increased by a young Englishman named Routh whom Jimmy had seen with Ségouin at Cambridge. The young men supped in a snug room lit by electric candle lamps. They talked volubly and with little reserve. Jimmy, whose imagination was kindling, conceived the lively youth of the Frenchmen twined elegantly upon the firm framework of the Englishman's manner. A graceful image of his, he thought, and a just one. He admired the dexterity with which their host directed the conversation. The five young men had various tastes and their tongues had been loosened. Villona, with immense respect, began to discover to the mildly surprised Englishman the beauties of the English madrigal, deploring the loss of old instruments. Rivière, not wholly ingenuously, undertook to explain to Jimmy the triumph of the French mechanicians. The resonant voice of the Hungarian was about to prevail in ridicule of the spurious lutes of the romantic painters when Ségouin shepherded his party into politics. Here was congenial ground for all. Jimmy, under generous influences, felt the buried zeal of his father wake to life within him: he aroused the torpid Routh at last. The room grew doubly hot and Ségouin's task grew harder each moment: there was even danger of personal spite. The alert host at an opportunity lifted his glass to Humanity, and when the toast had been drunk he threw open a window significantly.

That night the city wore the mask of a capital. The five young men strolled along Stephen's Green in a faint cloud of aromatic smoke. They talked loudly and gaily and their cloaks dangled from their shoulders.

The people made way for them. At the corner of Grafton Street a short fat man was putting two handsome ladies on a car in charge of another fat man. The car drove off and the short fat man caught sight of the party.

'André.'

'It's Farley!'

A torrent of talk followed. Farley was an American. No one knew very well what the talk was about. Villona and Rivière were the noisiest, but all the men were excited. They got up on a car, squeezing themselves together amid much laughter. They drove by the crowd, blended now into soft colours, to a music of merry bells. They took the train at Westland Row and in a few seconds, as it seemed to Jimmy, they were walking out of Kingstown Station. The ticket-collector saluted Jimmy; he was an old man:

'Fine night, sir!'

It was a serene summer night; the harbour lay like a darkened mirror at their feet. They proceeded towards it with linked arms, singing *Cadet Roussel* in chorus, stamping their feet at every:

'Ho! Ho! Hohé, vraiment!'

They got into a rowboat at the slip and made out for the American's yacht. There was to be supper, music, cards. Villona said with conviction: 'It is delightful!'

There was a yacht piano in the cabin. Villona played a waltz for Farley and Rivière, Farley acting as cavalier and Rivière as lady. Then an impromptu square dance, the men devising original figures. What merriment! Jimmy took his part with a will; this was seeing life, at least. Then Farley got out of breath and cried 'Stop!' A man brought in a light supper, and the young men sat down to it for form's sake. They drank, however: it was Bohemian. They drank Ireland, England, France, Hungary, the United States of America. Jimmy made a speech, a long speech, Villona saying: 'Hear! hear!' whenever there was a pause. There was a great clapping of hands when he sat down. It must have been a good speech. Farley clapped him on the back and laughed loudly. What jovial fellows! What good company they were!

Cards! cards! The table was cleared. Villona returned quietly to his piano and played voluntaries for them. The other men played game after game, flinging themselves boldly into the adventure. They drank the health of the Queen of Hearts and of the Queen of Diamonds. Jimmy felt obscurely the lack of an audience: the wit was flashing. Play ran very high and paper began to pass. Jimmy did not know exactly who was winning, but he knew that he was losing. But it was his own fault, for he

## TWO GALLANTS

frequently mistook his cards and the other men had to calculate his IOU's for him. They were devils of fellows, but he wished they would stop: it was getting late. Someone gave the toast of the yacht *The Belle of Newport*, and then someone proposed one great game for a finish.

The piano had stopped; Villona must have gone up on deck. It was a terrible game. They stopped just before the end of it to drink for luck. Jimmy understood that the game lay between Routh and Ségouin. What excitement! Jimmy was excited too; he would lose, of course. How much had he written away? The men rose to their feet to play the last tricks, talking and gesticulating. Routh won. The cabin shook with the young men's cheering and the cards were bundled together. They began the to gather in what they had won. Farley and Jimmy were the heaviest losers.

He knew that he would regret in the morning, but at present he was glad of the rest, glad of the dark stupor that would cover up his folly. He leaned his elbows on the table and rested his head between his hands, counting the beats of his temples. The cabin door opened and he saw the Hungarian standing in a shaft of grey light:

'Daybreak, gentlemen!'

## TWO GALLANTS

THE grey warm evening of August had descended upon the city, and a mild warm air, a memory of summer, circulated in the streets. The streets, shuttered for the repose of Sunday, swarmed with a gaily coloured crowd. Like illumined pearls the lamps shone from the summits of their tall poles upon the living texture below, which, changing shape and hue unceasingly, sent up into the warm grey evening air an unchanging, unceasing murmur.

Two young men came down the hill of Rutland Square. One of them was just bringing a long monologue to a close. The other, who walked on the verge of the path and was at times obliged to step on to the road, owing to his companion's rudeness, wore an amused, listening face. He was squat and ruddy. A yachting cap was shoved far back from his forehead, and the narrative to which he listened made constant waves of expression break forth over his face from the corners of his nose and eyes and mouth. Little jets of wheezing laughter followed one another out of his convulsed body. His eyes, twinkling with cunning enjoyment, glanced at every moment towards his companion's face. Once or twice he rearranged the light waterproof which he had slung over one shoulder in toreador fashion. His breeches, his white rubber shoes and his jauntily



slung waterproof expressed youth. But his figure fell into rotundity at the waist, his hair was scant and grey and his face, when the waves of expression had passed over it, had a ravaged look.

When he was quite sure that the narrative had ended he laughed noiselessly for fully half a minute. Then he said:

'Well! . . . That takes the biscuit!'

His voice seemed winnowed of vigour; and to enforce his words, he added with humour:

'That takes the solitary, unique, and, if I may so call it, *recherché* biscuit!'

He became serious and silent when he had said this. His tongue was tired for he had been talking all the afternoon in a public-house in Dorset Street. Most people considered Lenahan a leech but, in spite of this reputation, his adroitness and eloquence had always prevented his friends from forming any general policy against him. He had a brave manner of coming up to a party of them in a bar and of holding himself nimbly at the borders of the company until he was included in a round. He was a sporting vagrant armed with a vast stock of stories, limericks and riddles. He was insensitive to all kinds of discourtesy. No one knew how he achieved the stern task of living, but his name was vaguely associated with racing tissues.

'And where did you pick her up, Corley?' he asked.

Corley ran his tongue swiftly along his upper lip.

'One night, man,' he said, 'I was going along Dame Street and I spotted a fine tart under Waterhouse's clock and said good-night, you know. So we went for a walk round by the canal, and she told me she was a slavey in a house in Baggot Street. I put my arm round her and squeezed her a bit that night. Then next Sunday, man, I met her by appointment. We went out to Donnybrook and I brought her into a field there. She told me she used to go with a dairyman. . . . It was fine, man. Cigarettes every night she'd bring me and paying the tram out and back. And one night she brought me two bloody fine cigars — 'O, the real cheese, you know, that the old fellow used to smoke. . . . I was afraid, man, she'd get in the family way. But she's up to the dodge.'

'Maybe she thinks you'll marry her,' said Lenahan.

'I told her I was out of a job,' said Corley. 'I told her I was in Pim's. She doesn't know my name. I was too hairy to tell her that. But she thinks I'm a bit of class, you know.'

Lenahan laughed again, noiselessly.

'Of all the good ones ever I heard,' he said, 'that emphatically takes the biscuit.'

Corley's stride acknowledged the compliment. The swing of his burly body made his friend execute a few light skips from the path to the roadway and back again. Corley was the son of an inspector of police, and he had inherited his father's frame and gait. He walked with his hands by his sides, holding himself erect and swaying his head from side to side. His head was large, globular and oily; it sweated in all weathers; and his large round hat, set upon it sideways, looked like a bulb which had grown out of another. He always stared straight before him as if he were on parade and, when he wished to gaze after someone in the street, it was necessary for him to move his body from the hips. At present he was about to win. Whenever any job was vacant a friend was always ready to give him the hard word. He was often to be seen walking with policemen in plain clothes, talking earnestly. He knew the inner side of all affairs and was fond of delivering final judgments. He spoke without listening to the speech of his companions. His conversation was mainly about himself: what he had said to such a person and what such a person had said to him, and what he had said to settle the matter. When he reported these dialogues he aspired the first letter of his name after the manner of Florentines.

Lenehan offered his friend a cigarette. As the two young men walked on through the crowd Corley occasionally turned to smile at some of the passing girls, but Lenehan's gaze was fixed on the large faint moon circled with a double halo. He watched earnestly the passing of the grey web of twilight across its face. At length he said:

'Well . . . tell me, Corley, I suppose you'll be able to pull it off all right, eh?'

Corley closed one eye expressively as an answer.

'Is she game for that?' asked Lenehan dubiously. 'You can never know women.'

'She's all right,' said Corley. 'I know the way to get around her, man. She's a bit gone on me.'

'You're what I call a gay Lothario,' said Lenehan. 'And the proper kind of a Lothario, too!'

A shade of mockery relieved the servility of his manner. To save himself he had the habit of leaving his flattery open to the interpretation of raillery. But Corley had not a subtle mind.

'There's nothing to touch a good slavey,' he affirmed. 'Take my tip for it.'

'By one who has tried them all,' said Lenehan.

'First I used to go with girls, you know,' said Corley, unbosoming; 'girls off the South Circular. I used to take them out, man, on the tram

## DUBLINERS

somewhere and pay the tram or take them to a band or a play at the theatre, or buy them chocolate and sweets or something that way. I used to spend money on them right enough,' he added, in a convincing tone, as if he was conscious of being disbelieved.

But Lenehan could well believe it; he nodded gravely.

'I know that game,' he said, 'and it's a mug's game.'

'And damn the thing I ever got out of it,' said Corley.

'Ditto here,' said Lenehan.

'Only off of one of them,' said Corley.

He moistened his upper lip by running his tongue along it. The recollection brightened his eyes. He, too, gazed at the pale disk of the moon, now nearly veiled, and seemed to meditate.

'She was . . . a bit of all right,' he said regretfully.

He was silent again. Then he added:

'She's on the turf now. I saw her driving down Earl Street one night with two fellows with her on a car.'

'I suppose that's your doing,' said Lenehan.

'There was others at her before me,' said Corley philosophically.

This time Lenehan was inclined to disbelieve. He shook his head to and fro and smiled.

'You know you can't kid me, Corley,' he said.

'Honest to God!' said Corley. 'Didn't she tell me herself?'

Lenehan made a tragic gesture.

'Base betrayer!' he said.

As they passed along the railings of Trinity College, Lenehan skipped out into the road and peered up at the clock.

'Twenty after,' he said.

'Time enough,' said Corley. 'She'll be there all right. I always let her wait a bit.'

Lenehan laughed quietly.

'Ecod! Corley, you know how to take them,' he said.

'I'm up to all their little tricks,' Corley confessed.

'But tell me,' said Lenehan again, 'are you sure you can bring it off all right? You know it's a ticklish job. They're damn close on that point. Eh? . . . What?'

His bright, small eyes searched his companion's face for reassurance. Corley swung his head to and fro as if to toss aside an insistent insect, and his brows gathered.

'I'll pull it off,' he said. 'Leave it to me, can't you?'

Lenehan said no more. He did not wish to ruffle his friend's temper, to

be sent to the devil and told that his advice was not wanted. A little tact was necessary. But Corley's brow was soon smooth again. His thoughts were running another way.

'She's a fine decent tart,' he said, with appreciation; 'that's what she is.'

They walked along Nassau Street and then turned into Kildare Street. Not far from the porch of the club a harpist stood in the roadway, playing to a little ring of listeners. He plucked at the wires heedlessly, glancing quickly from time to time at the face of each new-comer and from time to time, wearily also, at the sky. His harp, too, heedless that her coverings had fallen about her knees, seemed weary alike of the eyes of strangers and of her master's hands. One hand played in the bass the melody of *Sile ut, O Moyle*, while the other hand careered in the treble after each group of notes. The notes of the air sounded deep and full.

The two young men walked up the street without speaking, the mournful music following them. When they reached Stephen's Green they crossed the road. Here the noise of trams, the lights and the crowd, released them from their silence.

'There she is!' said Corley.

At the corner of Hume Street a young woman was standing. She wore a blue dress and white sailor hat. She stood on the kerbstone, swinging a sunshade in one hand. Lenehan grew lively.

'Let's have a look at her, Corley,' he said.

Corley glanced sideways at his friend and an unpleasant grin appeared on his face.

'Are you trying to get inside me?' he asked.

'Damn it!' said Lenehan boldly. 'I don't want an introduction. All I want is to have a look at her. I'm not going to cat her.'

'O . . . A look at her?' said Corley, more amiably. 'Well . . . I'll tell you what. I'll go over and talk to her and you can pass by.'

'Right!' said Lenehan.

Corley had already thrown one leg over the chains when Lenehan called out:

'And after? Where will we meet?'

'Half ten,' answered Corley, bringing over his other leg.

'Where?'

'Corner of Merrion Street. We'll be coming back.'

'Work it all right now,' said Lenehan in farewell.

Corley did not answer. He sauntered across the road swaying his head from side to side. His bulk, his easy pace, and the solid sound of his boots had something of the conqueror in them. He approached the young,

woman and, without saluting, began at once to converse with her. She swung her umbrella more quickly and executed half turns on her heels. Once or twice when he spoke to her at close quarters she laughed and bent her head.

Lenehan observed them for a few minutes. Then he walked rapidly along beside the chains at some distance and crossed the road obliquely. As he approached Hume Street corner he found the air heavily scented, and his eyes made a swift anxious scrutiny of the young woman's appearance. She had her Sunday finery on. Her blue serge skirt was held at the waist by a belt of black leather. The great silver buckle of her belt seemed to depress the centre of her body, catching the light stuff of her white blouse like a clip. She wore a short black jacket with mother-of-pearl buttons, and a ragged black boa. The ends of her tulle collarette had been carefully disordered and a big bunch of red flowers was pinned in her bosom stems upwards. Lenehan's eyes noted approvingly her stout short muscular body. Frank rude health glowed in her face, on her fat red cheeks and in her unabashed blue eyes. Her features were blunt. She had broad nostrils, a straggling mouth which lay open in a contented leer, and two projecting front teeth. As he passed Lenehan took off his cap, and, after about ten seconds, Corley returned a salute to the air. This he did by raising his hand vaguely and pensively changing the angle of position of his hat.

Lenehan walked as far as the Shelbourne Hotel, where he halted and waited. After waiting for a little time he saw them coming towards him and, when they turned to the right, he followed them, stepping lightly in his white shoes, down one side of Merrion Square. As he walked on slowly, timing his pace to theirs, he watched Corley's head which turned at every moment towards the young woman's face like a big ball revolving on a pivot. He kept the pair in view until he had seen them climbing the stairs of the Donnybrook tram; then he turned about and went back the way he had come.

Now that he was alone his face looked older. His gaiety seemed to forsake him and, as he came by the railings of the Duke's Lawn, he allowed his hand to run along them. The air which the harpist had played began to control his movements. His softly padded feet played the melody while his fingers swept a scale of variations idly along the railings after each group of notes.

He walked listlessly round Stephen's Green and then down Grafton Street. Though his eyes took note of many elements of the crowd through which he passed they did so morosely. He found trivial all that was meant

to charm him, and did not answer the glances which invited him to be bold. He knew that he would have to speak a great deal, to invent and to amuse, and his brain and throat were too dry for such a task. The problem of how he could pass the hours till he met Corley again troubled him a little. He could think of no way of passing them but to keep on walking. He turned to the left when he came to the corner of Rutland Square, and felt more at ease in the dark quiet street, the sombre look of which suited his mood. He paused at last before the window of a poor-looking shop over which the words *Refreshment Bar* were printed in white letters. On the glass of the window were two flying inscriptions: *Ginger Beer* and *Ginger Ale*. A cut ham was exposed on a great blue dish, while near it on a plate lay a segment of very light plum-pudding. He eyed this food earnestly for some time, and then, after glancing warily up and down the street, went into the shop quickly.

He was hungry, for, except some biscuits which he had asked two grudging curates to bring him, he had eaten nothing since breakfast-time. He sat down at an uncovered wooden table opposite two work-girls and a mechanic. A slatternly girl waited on him.

'How much is a plate of peas?' he asked.

'Three halfpence, sir,' said the girl.

'Bring me a plate of peas,' he said, 'and a bottle of ginger beer.'

He spoke roughly in order to belie his air of gentility, for his entry had been followed by a pause of talk. His face was heated. To appear natural he pushed his cap back on his head and planted his elbows on the table. The mechanic and the two work-girls examined him point by point before resuming their conversation in a subdued voice. The girl brought him a plate of grocer's hot peas, seasoned with pepper and vinegar, a fork and his ginger beer. He ate his food greedily and found it so good that he made a note of the shop mentally. When he had eaten all the peas he sipped his ginger beer and sat for some time thinking of Corley's adventure. In his imagination he beheld the pair of lovers walking along some dark road; he heard Corley's voice in deep energetic gallantries, and saw again the leer of the young woman's mouth. This vision made him feel keenly his own poverty of purse and spirit. He was tired of knocking about, of pulling the devil by the tail, of shifts and intrigues. He would be thirty-one in November. Would he never get a good job? Would he never have a home of his own? He thought how pleasant it would be to have a warm fire to sit by and a good dinner to sit down to. He had walked the streets long enough with friends and with girls. He knew what those friends were worth; he knew the girls too. Experience had embittered his

heart against the world. But all hope had not left him. He felt better after having eaten than he had felt before, less weary of his life, less vanquished in spirit. He might yet be able to settle down in some snug corner and live happily if he could only come across some good simple-minded girl with a little of the ready.

He paid twopence halfpenny to the slatternly girl, and went out of the shop to begin his wandering again. He went into Capel Street and walked along towards the City Hall. Then he turned into Dame Street. At the corner of George's Street he met two friends of his, and stopped to converse with them. He was glad that he could rest from all his walking. His friends asked him had he seen Corley and what was the latest. He replied that he had spent the day with Corley. His friends talked very little. They looked vacantly after some figures in the crowd, and sometimes made a critical remark. One said that he had seen Mac an hour before in Westmoreland Street. At this Lenehan said that he had been with Mac the night before in Egan's. The young man who had seen Mac in Westmoreland Street asked was it true that Mac had won a bit over a billiard match. Lenehan did not know: he said that Holohan had stood them drinks in Egan's.

He left his friends at a quarter to ten and went up George's Street. He turned to the left at the City Markets and walked on into Grafton Street. The crowd of girls and young men had thinned, and on his way up the street he heard many groups and couples bidding one another good night. He went as far as the clock of the College of Surgeons: it was on the stroke of ten. He set off briskly along the northern side of the Green, hurrying for fear Corley should return too soon. When he reached the corner of Merrion Street he took his stand in the shadow of a lamp, and brought out one of the cigarettes which he had reserved and lit it. He leaned against the lamp-post and kept his gaze fixed on the part from which he expected to see Corley and the young woman return.

His mind became active again. He wondered had Corley managed it successfully. He wondered if he had asked her yet or if he would leave it to the last. He suffered all the pangs and thrills of his friend's situation as well as those of his own. But the memory of Corley's slowly revolving head calmed him somewhat: he was sure Corley would pull it off all right. All at once the idea struck him that perhaps Corley had seen her home by another way and given him the slip. His eyes searched the street; there was no sign of them. Yet it was surely half an hour since he had seen the clock of the College of Surgeons. Would Corley do a thing like that? He lit his last cigarette and began to smoke it nervously. He strained his

eyes as each tram stopped at the far corner of the square. They must have gone home by another way. The paper of his cigarette broke, and he flung it into the road with a curse.

Suddenly he saw them coming towards him. He started with delight, and keeping close to his lamp-post tried to read the result in their walk. They were walking quickly, the young woman taking quick short steps, while Corley kept beside her with his long stride. They did not seem to be speaking. An intimation of the result pricked him like the point of a sharp instrument. He knew Corley would fail; he knew it was no go.

They turned down Baggot Street, and he followed them at once, taking the other footpath. When they stopped he stopped too. They talked for a few moments and then the young woman went down the steps into the area of a house. Corley remained standing at the edge of the path, a little distance from the front steps. Some minutes passed. Then the hall-door was opened slowly and cautiously. A woman came running down the front steps and coughed. Corley turned and went towards her. His broad figure hid hers from view for a few seconds and then she reappeared running up the steps. The door closed on her, and Corley began to walk swiftly towards Stephen's Green.

Lenehan hurried on in the same direction. Some drops of light rain fell. He took them as a warning and, glancing back towards the house which the young woman had entered to see that he was not observed, he ran eagerly across the road. Anxiety and his swift run made him pant. He called out:

'Hallo, Corley!'

Corley turned his head to see who had called him, and then continued walking as before. Lenehan ran after him, settling the waterproof on his shoulders with one hand.

'Hallo, Corley!' he cried again.

He came level with his friend and looked keenly in his face. He could see nothing there.

'Well?' he said. 'Did it come off?'

They had reached the corner of Ely Place. Still without answering, Corley swerved to the left and went up the side street. His features were composed in stern calm. Lenehan kept up with his friend, breathing uneasily. He was baffled, and a note of menace pierced through his voice.

'Can't you tell us?' he said. 'Did you try her?'

Corley halted at the first lamp and stared grimly before him. Then with a grave gesture he extended a hand towards the light and, smiling, opened it slowly to the gaze of his disciple. A small gold coin shone in the palm.



## THE BOARDING HOUSE

MRS. MOONEY was a butcher's daughter. She was a woman who was quite able to keep things to herself: a determined woman. She had married her father's foreman, and opened a butcher's shop near Spring Gardens. But as soon as his father-in-law was dead Mr. Mooney began to go to the devil. He drank, plundered the till, ran headlong into debt. It was no use making him take the pledge: he was sure to break out again a few days after. By fighting his wife in the presence of customers and by buying bad meat he ruined his business. One night he went for his wife with the cleaver, and she had to sleep in a neighbour's house.

After that they lived apart. She went to the priest and got a separation from him, with care of the children. She would give him neither money nor food nor house-room; and so he was obliged to enlist himself as a sheriff's man. He was a shabby stooped little drunkard with a white face and a white moustache and white eyebrows, pencilled above his little eyes, which were pink-veined and raw; and all day long he sat in the bailiff's room, waiting to be put on a job. Mrs. Mooney, who had taken what remained of her money out of the butcher business and set up a boarding house in Hardwicke Street, was a big imposing woman. Her house had a floating population made up of tourists from Liverpool and the Isle of Man and, occasionally, *artistes* from the music halls. Its resident population was made up of clerks from the city. She governed the house cunningly and firmly, knew when to give credit, when to be stern and when to let things pass. All the resident young men spoke of her as *The Madam*.

Mrs. Mooney's young men paid fifteen shillings a week for board and lodgings (beer or stout at dinner excluded). They shared in common tastes and occupations and for this reason they were very chummy with one another. They discussed with one another the chances of favourites and outsiders. Jack Mooney, the Madam's son, who was clerk to a commission agent in Fleet Street, had the reputation of being a hard case. He was fond of using soldiers' obscenities: usually he came home in the small hours. When he met his friends he had always a good one to tell them and he was always sure to be on to a good thing — that is to say, a likely horse or a likely *artiste*. He was also handy with the mits and sang comic songs. On Sunday nights there would often be a reunion in Mrs. Mooney's front drawing-room. The music-hall *artistes* would oblige; and Sheridan played waltzes and polkas and vamped accompaniments. Polly Mooney, the Madam's daughter, would also sing. She sang:

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I'm a . . . naughty girl.  
You needn't sham:  
You know I am.

Polly was a slim girl of nineteen; she had light soft hair and a small full mouth. Her eyes, which were grey with a shade of green through them, had a habit of glancing upwards when she spoke with anyone, which made her look like a little perverse madonna. Mrs. Mooney had first sent her daughter to be a typist in a corn-factor's office, but as a disreputable sheriff's man used to come every other day to the office, asking to be allowed to say a word to his daughter, she had taken her daughter home again and set her to do housework. As Polly was very lively, the intent was to give her the run of the young men. Besides, young men like to feel that there is a young woman not very far away. Polly, of course, flirted with the young men, but Mrs. Mooney, who was a shrewd judge, knew that the young men were only passing the time away: none of them meant business. Things went on so for a long time, and Mrs. Mooney began to think of sending Polly back to typewriting, when she noticed that something was going on between Polly and one of the young men. She watched the pair and kept her own counsel.

Polly knew that she was being watched, but still her mother's persistent silence could not be misunderstood. There had been no open complicity between mother and daughter, no open understanding, but though people in the house began to talk of the affair, still Mrs. Mooney did not intervene. Polly began to grow a little strange in her manner and the young man was evidently perturbed. At last, when she judged it to be the right moment, Mrs. Mooney intervened. She dealt with moral problems as a cleaver deals with meat: and in this case she had made up her mind.

It was a bright Sunday morning of early summer, promising heat, but with a fresh breeze blowing. All the windows of the boarding house were open and the lace curtains ballooned gently towards the street beneath the raised sashes. The belfry of George's Church sent out constant peals and worshippers, singly or in groups, traversed the little circus before the church, revealing their purpose by their self-contained demeanour no less than by the little volumes in their gloved hands. Breakfast was over in the boarding house, and the table of the breakfast-room was covered with plates on which lay yellow streaks of eggs with morsels of bacon-fat and bacon-rind. Mrs. Mooney sat in the straw arm-chair and watched the servant Mary remove the breakfast things. She made Mary collect the crusts and pieces of broken bread to help to make Tuesday's bread-pudding.

When the table was cleared, the broken bread collected, the sugar and butter safe under lock and key, she began to reconstruct the interview which she had had the night before with Polly. Things were as she had suspected: she had been frank in her questions and Polly had been frank in her answers. Both had been somewhat awkward, of course. She had been made awkward by her not wishing to receive the news in too cavalier a fashion or to seem to have connived, and Polly had been made awkward not merely because allusions of that kind always made her awkward, but also because she did not wish it to be thought that in her wise innocence she had divined the intention behind her mother's tolerance.

Mrs. Mooney glanced instinctively at the little gilt clock on the mantel-piece as soon as she had become aware through her reverie that the bells of George's Church had stopped ringing. It was seventeen minutes past eleven: she would have lots of time to have the matter out with Mr. Doran and then catch short twelve at Marlborough Street. She was sure she would win. To begin with, she had all the weight of social opinion on her side: she was an outraged mother. She had allowed him to live beneath her roof, assuming that he was a man of honour, and he had simply abused her hospitality. He was thirty-four or thirty-five years of age, so that youth could not be pleaded as his excuse; nor could ignorance be his excuse, since he was a man who had seen something of the world. He had simply taken advantage of Polly's youth and inexperience: that was evident. The question was: What reparation would he make?

There must be reparation made in such case. It is all very well for the man: he can go his ways as if nothing had happened, having had his moment of pleasure, but the girl has to bear the brunt. Some mothers would be content to patch up such an affair for a sum of money; she had known cases of it. But she would not do so. For her only one reparation could make up for the loss of her daughter's honour: marriage.

She counted all her cards again before sending Mary up to Mr. Doran's room to say that she wished to speak with him. She felt sure she would win. He was a serious young man, not rakish or loud-voiced like the others. If it had been Mr. Sheridan or Mr. Meade or Bantam Lyons, her task would have been much harder. She did not think he would face publicity. All the lodgers in the house knew something of the affair; details had been invented by some. Besides, he had been employed for thirteen years in a great Catholic wine-merchant's office, and publicity would mean for him, perhaps, the loss of his job. Whereas if he agreed, all might be well. She knew he had a good screw for one thing, and she suspected he had a bit of stuff put by.

## THE BOARDING HOUSE

Nearly the half-hour! She stood up and surveyed herself in the pier-glass. The decisive expression of her great florid face satisfied her, and she thought of some mothers she knew who could not get their daughters off their hands,

Mr. Doran was very anxious indeed this Sunday morning. He had made two attempts to shave, but his hand had been so unsteady that he had been obliged to desist. Three days' reddish beard fringed his jaws, and every two or three minutes a mist gathered on his glasses so that he had to take them off and polish them with his pocket-handkerchief. The recollection of his confession of the night before was a cause of acute pain to him; the priest had drawn out every ridiculous detail of the affair, and in the end had so magnified his sin that he was almost thankful at being afforded a loophole of reparation. The harm was done. What could he do now but marry her or run away? He could not brazen it out. The affair would be sure to be talked of, and his employer would be certain to hear of it. Dublin is such a small city: everyone knows everyone else's business. He felt his heart leap warmly in his throat as he heard in his excited imagination old Mr. Leonard calling out in his rasping voice: 'Send Mr. Doran here, please.'

All his long years of service gone for nothing! All his industry and diligence thrown away! As a young man he had sown his wild oats, of course; he had boasted of his free-thinking and denied the existence of God to his companions in public-houses. But that was all passed and done with . . . nearly. He still bought a copy of *Reynolds Newspaper* every week, but he attended to his religious duties, and for nine-tenths of the year lived a regular life. He had money enough to settle down on; it was not that. But the family would look down on her. First of all there was her disreputable father, and then her mother's boarding house was beginning to get a certain fame. He had a notion that he was being had. He could imagine his friends talking of the affair and laughing. She was a little vulgar; sometimes she said 'I seen' and 'If I had've known'. But what would grammar matter if he really loved her? He could not make his mind whether to like her or depise her for what she had done. Of course he had done it too. His instinct urged him to remain free, not to marry. Once you are married you are done for, it said.

While he was sitting helplessly on the side of the bed in shirt and trousers, she tapped lightly at his door and entered. She told him all, that she had made a clean breast of it to her mother and that her mother would speak with him that morning. She cried and threw her arms round his neck, saying:

'O Bob! Bob! What am I to do? What am I to do at all?'

She would put an end to herself, she said.

He comforted her feebly, telling her not to cry, that it would be all right, never fear. He felt against his shirt the agitation of her bosom.

It was not altogether his fault that it had happened. He remembered well, with the curious patient memory of the celibate, the first casual caresses her dress, her breath, her fingers had given him. Then late one night as he was undressing for bed she had tapped at his door, timidly. She wanted to relight her candle at his, for hers had been blown out by a gust. 't was her bath night. She wore a loose open combing-jacket of printed flannel. Her white instep shone in the opening of her furry slippers and the blood glowed warmly behind her perfumed skin. From her hands and wrists too as she lit and steadied her candle a faint perfume arose.

On nights when he came in very late it was she who warmed up his dinner. He scarcely knew what he was eating feeling her beside him alone, at night, in the sleeping house. And her thoughtfulness! If the night was anyway cold or wet or windy there was sure to be a little tumbler of punch ready for him. Perhaps they could be happy together. . . .

They used to go upstairs together on tiptoe, each with a candle, and on the third landing exchange reluctant good nights. They used to kiss. He remembered well her eyes, the touch of her hand and his delirium. . . .

But delirium passes. He echoed her phrase, applying it to himself: '*What am I to do?*' The instinct of the celibate warned him to hold back. But the sin was there; even his sense of honour told him that reparation must be made for such a sin.

While he was sitting with her on the side of the bed Mary came to the door and said that the missus wanted to see him in the parlour. He stood up to put on his coat and waistcoat, more helpless than ever. When he was dressed he went over to her to comfort her. It would be all right, never fear. He left her crying on the bed and moaning softly: '*O my God!*'

Going down the stairs his glasses became so dimmed with moisture that he had to take them off and polish them. He longed to ascend through the roof and fly away to another country where he would never hear again of his trouble, and yet a force pushed him downstairs step by step. The implacable faces of his employer and of the Madam stared upon his discomfiture. On the last flight of stairs he passed Jack Mooney, who was coming up from the pantry nursing two bottles of *Bass*. They

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saluted coldly; and the lover's eyes rested for a second or two on a thick bulldog face and a pair of thick short arms. When he reached the foot of the staircase he glanced up and saw Jack regarding him from the door of the return-room.

Suddenly he remembered the night when one of the music-hall *artistes*, a little blond Londoner, had made a rather free allusion to Polly. The reunion had been almost broken up on account of Jack's violence. Everyone tried to quiet him. The music-hall *artiste*, a little paler than usual, kept smiling and saying that there was no harm meant; but Jack kept shouting at him that if any fellow tried that sort of a game on with his sister he'd bloody well put his teeth down his throat, so he would.

Polly sat for a little time on the side of the bed, crying. Then she dried her eyes and went over to the looking-glass. She dipped the end of the towel in the water-jug and refreshed her eyes with the cool water. She looked at herself in profile and readjusted a hairpin above her ear. Then she went back to the bed again and sat at the foot. She regarded the pillows for a long time, and the sight of them awakened in her mind secret, amiable memories. She rested the nape of her neck against the cool iron bed-rail and fell into a reverie. There was no longer any perturbation visible on her face.

She waited on patiently, almost cheerfully, without alarm, her memories gradually giving place to hopes and visions of the future. Her hopes and visions were so intricate that she no longer saw the white pillows on which her gaze was fixed, or remembered that she was waiting for anything.

At last she heard her mother calling. She started to her feet and ran to the banisters.

'Polly! Polly!'

'Yes, mamma?'

'Come down, dear. Mr. Doran wants to speak to you.'

Then she remembered what she had been waiting for.

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EIGHT years before he had seen his friend off at the North Wall and wished him God-speed. Gallaher had got on. You could tell that at once by his travelled air, his well-cut tweed suit, and fearless accent. Few

fellows had talents like his, and fewer still could remain unspoiled by such success. Gallaher's heart was in the right place and he had deserved to win. It was something to have a friend like that.

Little Chandler's thoughts ever since lunch-time had been of his meeting with Gallaher, of Gallaher's invitation, and of the great city London where Gallaher lived. He was called Little Chandler because, though he was but slightly under the average stature, he gave one the idea of being a little man. His hands were white and small, his frame was fragile, his voice was quiet and his manners were refined. He took the greatest care of his fair silken hair and moustache, and used perfume discreetly on his handkerchief. The half-moons of his nails were perfect, and when he smiled you caught a glimpse of a row of childish white teeth.

As he sat at his desk in the King's Inns he thought what changes those eight years had brought. The friend whom he had known under a shabby and necessitous guise had become a brilliant figure on the London Press. He turned often from his tiresome writing to gaze out of the office window. The glow of a late autumn sunset covered the grass plots and walks. It cast a shower of kindly golden dust on the untidy nurses and decrepit old men who drowsed on the benches; it flickered upon all the moving figures — on the children who ran screaming along the gravel paths and on everyone who passed through the gardens. He watched the scene and thought of life; and (as always happened when he thought of life) he became sad. A gentle melancholy took possession of him. He felt how useless it was to struggle against fortune, this being the burden of wisdom which the ages had bequeathed to him.

He remembered the books of poetry upon his shelves at home. He had bought them in his bachelor days and many an evening, as he sat in the little room off the hall, he had been tempted to take one down from the bookshelf and read out something to his wife. But shyness had always held him back; and so the books had remained on their shelves. At times he repeated lines to himself and this consoled him.

When his hour had struck he stood up and took leave of his desk and of his fellow-clerks punctiliously. He emerged from under the feudal arch of the King's Inns, a neat modest figure, and walked swiftly down Henrietta Street. The golden sunset was waning and the air had grown sharp. A horde of grimy children populated the street. They stood or ran in the roadway, or crawled up the steps before the gaping doors, or squatted like mice upon the thresholds. Little Chandler gave them no thought. He picked his way deftly through all that minute vermin-like

life and under the shadow of the gaunt spectral mansions in which the old nobility of Dublin had roystered. No memory of the past touched him, for his mind was full of a present joy.

He had never been in Corless's, but he knew the value of the name. He knew that people went there after the theatre to eat oysters and drink liqueurs; and he had heard that the waiters there spoke French and German. Walking swiftly by at night he had seen cabs drawn up before the door and richly-dressed ladies, escorted by cavaliers, alight and enter quickly. They wore noisy dresses and many wraps. Their faces were powdered and they caught up their dresses, when they touched earth, like alarmed Atalantas. He had always passed without turning his head to look. It was his habit to walk swiftly in the street even by day, and whenever he found himself in the city late at night he hurried on his way apprehensively and excitedly. Sometimes, however, he courted the causes of his fear. He chose the darkest and narrowest streets and, as he walked boldly forward, the silence that was spread about his footsteps troubled him, the wandering, silent figures troubled him; and at times a sound of low fugitive laughter made him tremble like a leaf.

He turned to the right towards Capel Street. Ignatius Gallaher on the London Press! Who would have thought it possible eight years before? Still, now that he reviewed the past, Little Chandler could remember many signs of future greatness in his friend. People used to say that Ignatius Gallaher was wild. Of course, he did mix with a rakish set of fellows at that time; drank freely and borrowed money on all sides. In the end he had got mixed up in some shady affair, some money transaction: at least, that was one version of his flight. But nobody denied him talent. There was always a certain . . . something in Ignatius Gallaher that impressed you in spite of yourself. Even when he was out at elbows and at his wits' end for money he kept up a bold face. Little Chandler remembered (and the remembrance brought a slight flush of pride to his cheek) one of Ignatius Gallaher's sayings when he was in a tight corner: 'Half-time now, boys,' he used to say light-heartedly. 'Where's my considering cap?'

That was Ignatius Gallaher all out; and, damn it, you couldn't but admire him for it.

Little Chandler quickened his pace. For the first time in his life he felt himself superior to the people he passed. For the first time his soul revolted against the dull inelegance of Capel Street. There was no doubt about it: if you wanted to succeed you had to go away. You could do nothing in Dublin. As he crossed Grattan Bridge he looked down the



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river towards the lower quays and pitied the poor stunted houses. They seemed to him a band of tramps, huddled together along the river-banks, their old coats covered with dust and soot, stupefied by the panorama of sunset and waiting for the first chill of night to bid them arise, shake themselves and begone. He wondered whether he could write a poem to express his idea. Perhaps Gallaher might be able to get it into some London paper for him. Could he write something original? He was not sure what idea he wished to express, but the thought that a poetic moment had touched him took life within him like an infant hope. He stepped onwards bravely.

Every step brought him nearer to London, further from his own sober inartistic life. A light began to tremble on the horizon of his mind. He was not so old — thirty-two. His temperament might be said to be just at the point of maturity. There were so many different moods and impressions that he wished to express in verse. He felt them within him. He tried to weigh his soul to see if it was a poet's soul. Melancholy was the dominant note of his temperament, he thought, but it was a melancholy tempered by recurrences of faith and resignation and simple joy. If he could give expression to it in a book of poems perhaps men would listen. He would never be popular: he saw that. He could not sway the crowd, but he might appeal to a little circle of kindred minds. The English critics, perhaps, would recognise him as one of the Celtic school by reason of the melancholy tone of his poems; besides that, he would put in allusions. He began to invent sentences and phrases from the notice which his book would get. *'Mr. Chandler has the gift of easy and graceful verse' . . . 'A wistful sadness pervades these poems' . . . 'The Celtic note'*. It was a pity his name was not more Irish-looking. Perhaps it would be better to insert his mother's name before the surname: Thomas Malone Chandler, or better still: T. Malone Chandler. He would speak to Gallaher about it.

He pursued his reverie so ardently that he passed his street and had to turn back. As he came near Corless's his former agitation began to overmaster him and he halted before the door in indecision. Finally he opened the door and entered.

The light and noise of the bar held him at the doorways for a few moments. He looked about him, but his sight was confused by the shining of many red and green wine-glasses. The bar seemed to him to be full of people and he felt that the people were observing him curiously. He glanced quickly to right and left (frowning slightly to make his errand appear serious), but when his sight cleared a little he saw that

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nobody had turned to look at him: and there, sure enough, was Ignatius Gallaher leaning with his back against the counter and his feet planted far apart.

'Hallo, Tommy, old hero, here you are! What is it to be? What will you have? I'm taking whisky: better stuff than we get across the water. Soda? Lithia? No mineral? I'm the same. Spoils the flavour . . . Here, *gargen*, bring us two halves of malt whisky, like a good fellow . . . Well, and how have you been pulling along since I saw you last? Dear God, how old we're getting! Do you see any signs of ageing in me—eh, what? A little grey and thin on the top—what?

Ignatius Gallaher took off his hat and displayed a large closely cropped head. His face was heavy, pale and clean-shaven. His eyes, which were of bluish slate-colour, relieved his unhealthy pallor and shone out plainly above the vivid orange tie he wore. Between these rival features the lips appeared very long and shapeless and colourless. He bent his head and felt with two sympathetic fingers the thin hair at the crown. Little Chandler shook his head as a denial. Ignatius Gallaher put on his hat again.

'It pulls you down,' he said, 'Press life. Always hurry and scurry, looking for copy and sometimes not finding it: and then, always to have something new in your stuff. Damn proofs and printers, I say, for a few days. I'm deuced glad, I can tell you, to get back to the old country. Does a fellow good, a bit of a holiday. I feel a ton better since I landed again in dear, dirty Dublin . . . Here you are, Tommy. Water? Say when.'

Little Chandler allowed his whisky to be very much diluted.

'You don't know what's good for you, my boy,' said Ignatius Gallaher. 'I drink mine neat.'

'I drink very little as a rule,' said Little Chandler modestly. 'An odd half-one or so when I meet any of the old crowd: that's all.'

'Ah, well,' said Ignatius Gallaher, cheerfully, 'here's to us and to old times and old acquaintance.'

They clinked glasses and drank the toast.

'I met some of the old gang today,' said Ignatius Gallaher. 'O'Hara seems to be in a bad way. What's he doing?'

'Nothing,' said Little Chandler. 'He's gone to the dogs.'

'But Hogan has a good sit, hasn't he?'

'Yes; he's in the Land Commission.'

'I met him one night in London and he seemed to be very flush . . . Poor O'Hara! Booze, I suppose?'

'Other things, too,' said Little Chandler shortly.

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Ignatius Gallaher laughed.

'Tommy,' he said, 'I see you haven't changed an atom. You're the very same serious person that used to lecture me on Sunday mornings when I had a sore head and a fur on my tongue. You'd want to knock about a bit in the world. Have you never been anywhere even for a trip?'

'I've been to the Isle of Man,' said Little Chandler.

Ignatius Gallaher laughed.

'The Isle of Man!' he said. 'Go to London or Paris: Paris, for choice. That'd do you good.'

'Have you seen Paris?'

'I should think I have! I've knocked about there a little.'

'And is it really so beautiful as they say?' asked Little Chandler.

He sipped a little of his drink while Ignatius Gallaher finished his boldly.

'Beautiful?' said Ignatius Gallaher, pausing on the word and on the flavour of his drink. 'It's not so beautiful, you know. Of course, it is beautiful . . . But it's the life of Paris; that's the thing. Ah, there's no city like Paris for gaiety, movement, excitement. . . .'

Little Chandler finished his whisky and, after some trouble, succeeded in catching the barman's eye. He ordered the same again.

'I've been to the Moulin Rouge,' Ignatius Gallaher continued when the barman had removed their glasses, 'and I've been to all the Bohemian cafés. Hot stuff! Not for a pious chap like you, Tommy.'

Little Chandler said nothing until the barman returned with two glasses: then he touched his friend's glass lightly and reciprocated the former toast. He was beginning to feel somewhat disillusioned. Gallaher's accent and way of expressing himself did not please him. There was something vulgar in his friend which he had not observed before. But perhaps it was only the result of living in London amid the bustle and competition of the Press. The old personal charm was still there under this new gaudy manner. And, after all, Gallaher had lived, he had seen the world. Little Chandler looked at his friend enviously.

'Everything in Paris is gay,' said Ignatius Gallaher. 'They believe in enjoying life — and don't you think they're right? If you want to enjoy yourself properly you must go to Paris. And, mind you, they've a great feeling for the Irish there. When they heard I was from Ireland they were ready to eat me, man.'

Little Chandler took four or five sips from his glass.

'Tell me,' he said, 'is it true that Paris is so . . . immoral as they say?'

Ignatius Gallaher made a catholic gesture with his right arm.

'Every place is immoral,' he said. 'Of course you do find spicy bits in

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Paris. Go to one of the students' balls, for instance. That's lively, if you like, when the *cocottes* begin to let themselves loose. You know what they are, I suppose?

'I've heard of them,' said Little Chandler.

Ignatius Gallaher drank off his whisky and shook his head.

'Ah,' he said, 'you may say what you like. There's no woman like the Parisienne — for style, for go.'

'Then it is an immoral city,' said Little Chandler, with timid insistence — 'I mean, compared with London or Dublin?'

'London!' said Ignatius Gallaher. 'It's six of one and half a dozen of the other. You ask Hogan, my boy. I showed him a bit about London when he was over there. He'd open your eye . . . I say, Tommy, don't make punch of that whisky: liquor up.'

'No, really . . .'

'O, come on, another one won't do you any harm. What is it? The same again, I suppose?'

'Well . . . all right.'

'François, the same again . . . Will you smoke, Tommy?'

Ignatius Gallaher produced his cigar-case. The two friends lit their cigars and puffed at them in silence until their drinks were served.

'I'll tell you my opinion,' said Ignatius Gallaher, emerging after some time from the clouds of smoke in which he had taken refuge, 'it's a rum world. Talk of immorality! I've heard of cases — what am I saying? — I've known them: cases of . . . immorality. . . .'

Ignatius Gallaher puffed thoughtfully at his cigar and then, in a calm historian's tone, he proceeded to sketch for his friend some pictures of the corruption which was rife abroad. He summarised the vices of many capitals and seemed inclined to award the palm to Berlin. Some things he could not vouch for (his friends had told him), but of others he had had personal experience. He spared neither rank nor caste. He revealed many of the secrets of religious houses on the Continent and described some of the practices which were fashionable in high society, and ended by telling, with details, a story about an English duchess — a story which he knew to be true. Little Chandler was astonished.

'Ah, well,' said Ignatius Gallaher, 'here we are in old jog-along Dublin where nothing is known of such things.'

'How dull you must find it,' said Little Chandler, 'after all the other places you've seen!'

'Well,' said Ignatius Gallaher, 'it's a relaxation to come over here, you know. And, after all, it's the old country, as they say, isn't it? You can't

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help having a certain feeling for it. That's human nature . . . But tell me something about yourself. Hogan told me you had . . . tasted the joys of connubial bliss. Two years ago, wasn't it?

Little Chandler blushed and smiled.

'Yes,' he said. 'I was married last May twelve months.'

'I hope it's not too late in the day to offer my best wishes,' said Ignatius Gallaher. 'I didn't know your address or I'd have done so at the time.'

He extended his hand, which Little Chandler took.

'Well, Tommy,' he said, 'I wish you and yours every joy in life, old chap, and tons of money, and may you never die till I shoot you. And that's the wish of a sincere friend, an old friend. You know that?'

'I know that,' said Little Chandler.

'Any youngsters?' said Ignatius Gallaher.

Little Chandler blushed again.

'We have one child,' he said.

'Son or daughter?'

'A little boy.'

Ignatius Gallaher slapped his friend sonorously on the back.

'Bravo,' he said, 'I wouldn't doubt you, Tommy.'

Little Chandler smiled, looked confusedly at his glass and bit his lower lip with three childish white front teeth.

'I hope you'll spend an evening with us,' he said, 'before you go back. My wife will be delighted to meet you. We can have a little music and . . .'

'Thanks awfully, old chap,' said Ignatius Gallaher, 'I'm sorry we didn't meet earlier. But I must leave tomorrow night.'

'Tonight, perhaps . . .?'

'I'm awfully sorry, old man. You see I'm over here with another fellow, clever young chap he is too, and we arranged to go to a little card-party. Only for that. . . .'

'O, in that case . . .'

'But who knows?' said Ignatius Gallaher considerably. 'Next year I may take a little skip over here now that I've broken the ice. It's only a pleasure deferred.'

'Very well,' said Little Chandler, 'the next time you come we must have an evening together. That's agreed now, isn't it?'

'Yes, that's agreed,' said Ignatius Gallaher. 'Next year if I come, *parole d'honneur*.'

'And to clinch the bargain,' said Little Chandler, 'we'll just have one more now.'

Ignatius Gallaher took out a large gold watch and looked at it.

'Is it to be the last?' he said. 'Because you know, I have an a.p.'

'O, yes, positively,' said Little Chandler.

'Very well, then,' said Ignatius Gallaher, 'let us have another one a la *jeoc an doruis* — that's good vernacular for a small whisky, I believe.'

Little Chandler ordered the drinks. The blush which had risen to his face a few moments before was establishing itself. A trifle made him blush at any time: and now he felt warm and excited. Three small whiskies had gone to his head and Gallaher's strong cigar had confused his mind, for he was a delicate and abstinent person. The adventure of meeting Gallaher after eight years, of finding himself with Gallaher in Corless's surrounded by lights and noise, of listening to Gallaher's stories and of sharing for a brief space Gallaher's vagrant and triumphant life, upset the equipoise of his sensitive nature. He felt acutely the contrast between his own life and his friend's, and it seemed to him unjust. Gallaher was his inferior in birth and education. He was sure that he could do something better than his friend had ever done, or could ever do, something higher than mere tawdry journalism if he only got the chance. What was it that stood in his way? His unfortunate timidity! He wished to vindicate himself in some way, to assert his manhood. He saw behind Gallaher's refusal of his invitation. Gallaher was only patronising him by his friendliness just as he was patronising Ireland by his visit.

The barman brought their drinks. Little Chandler pushed one glass towards his friend and took up the other boldly.

'Who knows?' he said, as they lifted their glasses. 'When you come next year I may have the pleasure of wishing long life and happiness to Mr. and Mrs. Ignatius Gallaher.'

Ignatius Gallaher in the act of drinking closed one eye expressively over the rim of his glass. When he had drunk he smacked his lips decisively, set down his glass and said:

'No blooming fear of that, my boy. I'm going to have my fling first and see a bit of life and the world before I put my head in the sack — if I ever do.'

'Some day you will,' said Little Chandler calmly.

Ignatius Gallaher turned his orange tie and slate-blue eyes full upon his friend.

'You think so?' he said.

'You'll put your head in the sack,' repeated Little Chandler stoutly, 'like everyone else if you can find the girl.'

He had slightly emphasised his tone, and he was aware that he had

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betrayed himself; but, though the colour had heightened in his cheek, he did not flinch from his friend's gaze. Ignatius Gallaher watched him for a few moments and then said:

'If ever it occurs, you may bet your bottom dollar there'll be no moon-ing and spooning about it. I mean to marry money. She'll have a good fat account at the bank or she won't do for me.'

Little Chandler shook his head.

'Why, man alive,' said Ignatius Gallaher, vehemently, 'do you know what it is? I've only to say the word and tomorrow I can have the woman and the cash. You don't believe it? Well, I know it. There are hundreds -- what am I saying? -- thousands of rich Germans and Jews, rotten with money, that'd only be too glad . . . You wait a while, my boy. See if I don't play my cards properly. When I go about a thing I mean business, I tell you. You just wait.'

He tossed his glass to his mouth, finished his drink and laughed loudly. Then he looked thoughtfully before him and said in a calmer tone:

'But I'm in no hurry. They can wait. I don't fancy tying myself up to one woman, you know.'

He imitated with his mouth the act of tasting and made a wry face.

'Must get a bit stale, I should think,' he said.

Little Chandler sat in the room off the hall, holding a child in his arms. To save money they kept no servant, but Annie's young sister Monica came for an hour or so in the morning and an hour or so in the evening to help. But Monica had gone home long ago. It was a quarter to nine. Little Chandler had come home late for tea and, moreover, he had forgotten to bring Annie home the parcel of coffee from Bewley's. Of course she was in a bad humour and gave him short answers. She said she would do without any tea, but when it came near the time at which the shop at the corner closed she decided to go out herself for a quarter of a pound of tea and two pounds of sugar. She put the sleeping child deftly in his arms and said:

'Here. Don't waken him.'

A little lamp with a white china shade stood upon the table and its light fell over a photograph which was enclosed in a frame of crumpled horn. It was Annie's photograph. Little Chandler looked at it, pausing at the thin tight lips. She wore the pale blue summer blouse which he had brought her home as a present one Saturday. It had cost him ten and elevenpence; but what an agony of nervousness it had cost him! How he had suffered that day, waiting at the shop door until the shop was empty,

standing at the counter and trying to appear at his ease while the girl piled ladies' blouses before him, paying at the desk and forgetting to take up the odd penny of his change, being called back by the cashier, and finally, striving to hide his blushes as he left the shop by examining the parcel to see if it was securely tied. When he brought the blouse home Annie kissed him and said it was very pretty and stylish; but when she heard the price she threw the blouse on the table and said it was a regular swindle to charge ten and elevenpence for it. At first she wanted to take it back, but when she tried it on she was delighted with it, especially with the making of the sleeves, and kissed him and said he was very good to think of her.

Hm! . . .

He looked coldly into the eyes of the photograph and they answered coldly. Certainly they were pretty and the face itself was pretty. But he found something mean in it. Why was it so unconscious and ladylike? The composure of the eyes irritated him. They repelled him and defied him: there was no passion in them, no rapture. He thought of what Gallaher had said about rich Jewesses. Those dark Oriental eyes, he thought, how full they are of passion, of voluptuous longing! . . . Why had he married the eyes in the photograph?

He caught himself up at the question and glanced nervously round the room. He found something mean in the pretty furniture which he had bought for his house on the hire system. Annie had chosen it herself and it reminded him of her. It too was prim and pretty. A dull resentment against his life awoke within him. Could he not escape from his little house? Was it too late for him to try to live bravely like Gallaher? Could he go to London? There was the furniture still to be paid for. If he could only write a book and get it published, that might open the way for him.

A volume of Byron's poems lay before him on the table. He opened it cautiously with his left hand lest he should waken the child and began to read the first poem in the book:

Hushed are the winds and still the evening gloom,  
Not e'en a Zephyr wanders through the grove,  
Whilst I return to view my Margaret's tomb  
And scatter flowers on the dust I love.

He paused. He felt the rhythm of the verse about him in the room. How melancholy it was! Could he, too, write like that, express the melancholy of his soul in verse? There were so many things he wanted to describe: his sensation of a few hours before on Grattan Bridge, for example. If he could get back again into that mood. . . .



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The child awoke and began to cry. He turned from the page and tried to hush it; but it would not be hushed. He began to rock it to and fro in his arms, but its wailing cry grew keener. He rocked it faster while his eyes began to read the second stanza:

Within this narrow cell reclines her clay,  
That clay where once . . .

It was useless. He couldn't read. He couldn't do anything. The wailing of the child pierced the drum of his ear. It was useless, useless! He was a prisoner for life. His arms trembled with anger and suddenly bending to the child's face he shouted:

'Stop!'

The child stopped for an instant, had a spasm of fright and began to scream. He jumped up from his chair and walked hastily up and down the room with the child in his arms. It began to sob piteously, losing its breath for four or five seconds, and then bursting out anew. The thin walls of the room echoed the sound. He tried to soothe it, but it sobbed more convulsively. He looked at the contracted and quivering face of the child and began to be alarmed. He counted seven sobs without a break between them and caught the child to his breast in fright. If it died! . . .

The door was burst open and a young woman ran in, panting.

'What is it? What is it?' she cried.

The child, hearing its mother's voice, broke out into a paroxysm of sobbing.

'It's nothing, Annie . . . it's nothing . . . He began to cry. . . .'

She flung her parcels on the floor and snatched the child from him.

'What have you done to him?' she cried, glaring into his face.

Little Chandler sustained for one moment the gaze of her eyes and his heart closed together as he met the hatred in them. He began to stammer:

'It's nothing . . . He . . . he began to cry . . . I couldn't . . . I didn't do anything . . . What?'

Giving no heed to him she began to walk up and down the room, clasping the child tightly in her arms and murmuring:

'My little man! My little mannie! Was'ou frightened, love? . . . There now, love! There now! . . . Lambabaun! Mamma's little lamb of the world! . . . There now!'

Little Chandler felt his cheeks suffused with shame and he stood back out of the lamplight. He listened while the paroxysm of the child's sobbing grew less and less; and tears of remorse started to his eyes.

## COUNTERPARTS

THE bell rang furiously and, when Miss Parker went to the tube, a furious voice called out in a piercing North of Ireland accent:

'Send Farrington here!'

Miss Parker returned to her machine, saying to a man who was writing at a desk:

'Mr. Alleyne wants you upstairs.'

The man muttered '*Blast him!*' under his breath and pushed back his chair to stand up. When he stood up he was tall and of great bulk. He had a hanging face, dark wine-coloured, with fair eyebrows and moustache: his eyes bulged forwards slightly and the whites of them were dirty. He lifted up the counter and, passing by the clients, went out of the office with a heavy step.

He went heavily upstairs until he came to the second landing, where a door bore a brass plate with the inscription *Mr. Alleyne*. Here he halted, puffing with labour and vexation, and knocked. The shrill voice cried: 'Come in!'

The man entered Mr. Alleyne's room. Simultaneously Mr. Alleyne, a little man wearing gold-rimmed glasses on a clean-shaven face, shot his head up over a pile of documents. The head itself was so pink and hairless it seemed like a large egg reposing on the papers. Mr. Alleyne did not lose a moment:

'Farrington? What is the meaning of this? Why have I always to complain of you? May I ask you why you haven't made a copy of that contract between Bodley and Kirwan? I told you it must be ready by four o'clock.'

'But Mr. Shelley said, sir . . .'

'*Mr. Shelley said, sir . . .* Kindly attend to what I say and not to what *Mr. Shelley says, sir*. You have always some excuse or another for shirking work. Let me tell you that if the contract is not copied before this evening I'll lay the matter before Mr. Crosbie . . . Do you hear me now?'

'Yes, sir.'

'Do you hear me now? . . . Ay and another little matter! I might as well be talking to the wall as talking to you. Understand once for all that you get a half an hour for your lunch and not an hour and a half. How many courses do you want, I'd like to know . . . Do you mind me now?'

'Yes, sir.'

Mr. Alleyne bent his head again upon his pile of papers. The man stared fixedly at the polished skull which directed the affairs of Crosbie &

work to finish his copy. But his head was not clear and his mind wandered away to the glare and rattle of the public-house. It was a night for hot punches. He struggled on with his copy, but when the clock struck five he had still fourteen pages to write. Blast it! He couldn't finish it in time. He longed to execrate aloud, to bring his fist down on something violently. He was so enraged that he wrote *Bernard Bernard* instead of *Bernard Bodley* and had to begin again on a clean sheet.

He felt strong enough to clear out the whole office single-handed. His body ached to do something, to rush out and revel in violence. All the indignities of his life enraged him . . . Could he ask the cashier privately for an advance? No, the cashier was no good, no damn good: he wouldn't give an advance . . . He knew where he would meet the boys: Leonard and O'Halloran and Nosey Flynn. The barometer of his emotional nature was set for a spell of riot.

His imagination had so abstracted him that his name was called twice before he answered. Mr. Alleyne and Miss Delacour were standing outside the counter and all the clerks had turned round in anticipation of something. The man got up from his desk. Mr. Alleyne began a tirade of abuse, saying that two letters were missing. The man answered that he knew nothing about them, that he had made a faithful copy. The tirade continued: it was so bitter and violent that the man could hardly restrain his fist from descending upon the head of the manikin before him:

'I know nothing about any other two letters,' he said stupidly.

'You — know — nothing. Of course you know nothing,' said Mr. Alleyne. 'Tell me,' he added, glancing first for approval to the lady beside him, 'do you take me for a fool? Do you think me an utter fool?'

The man glanced from the lady's face to the little egg-shaped head and back again; and, almost before he was aware of it, his tongue had found a felicitous moment:

'I don't think, sir,' he said, 'that that's a fair question to put to me.'

There was a pause in the very breathing of the clerks. Everyone was astounded (the author of the witticism no less than his neighbours) and Miss Delacour, who was a stout amiable person, began to smile broadly. Mr. Alleyne flushed to the hue of a wild rose and his mouth twitched with a dwarf's passion. He shook his fist in the man's face till it seemed to vibrate like the knob of some electric machine:

'You impertinent ruffian! You impertinent ruffian! I'll make short work of you! Wait till you see! You'll apologise to me for your impertinence or you'll quit the office instant! You'll quit this, I'm telling you, or you'll apologise to me!'

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He stood in a doorway opposite the office, watching to see if the cashier would come out alone. All the clerks passed out and finally the cashier came out with the chief clerk. It was no use trying to say a word to him when he was with the chief clerk. The man felt that his position was bad enough. He had been obliged to offer an abject apology to Mr. Alleyne for his impertinence, but he knew what a hornets' nest the office would be for him. He could remember the way in which Mr. Alleyne had hounded little Peake out of the office in order to make room for his own nephew. He felt savage and thirsty and revengeful, annoyed with himself and with everyone else. Mr. Alleyne would never give him an hour's rest; his life would be a hell to him. He had made a proper fool of himself this time. Could he not keep his tongue in his cheek? But they had never pulled together from the first, he and Mr. Alleyne, ever since the day Mr. Alleyne had overheard him mimicking his North of Ireland accent to amuse Higgins and Miss Parker; that had been the beginning of it. He might have tried Higgins for the money, but sure Higgins never had anything for himself. A man with two establishments to keep up, of course he couldn't. . . .

He felt his great body again aching for the comfort of the public-house. The fog had begun to chill him and he wondered could he touch Pat in O'Neill's. He could not touch him for more than a bob — and a bob was no use. Yet he must get money somewhere or other: he had spent his last penny for the g.p. and soon it would be too late for getting money anywhere. Suddenly, as he was fingering his watch chain, he thought of Terry Kelly's pawn-office in Fleet Street. That was the dart! Why didn't he think of it sooner?

He went through the narrow alley of Temple Bar quickly, muttering to himself that they could all go to hell because he was going to have a good night of it. The clerk in Terry Kelly's said *A crown!* but the consignor held out for six shillings; and in the end the six shillings was allowed him literally. He came out of the pawn-office joyfully, making a little cylinder of the coins between his thumb and fingers. In Westmoreland Street the footpaths were crowded with young men and women returning from business, and ragged urchins ran here and there yelling out the names of the evening editions. The man passed through the crowd, looking on the spectacle generally with proud satisfaction and staring masterfully at the office-girls. His head was full of the noises of tram-gongs and swishing trolleys and his nose already sniffed the curling fumes of punch. As he walked on he preconsidered the terms in which he would narrate the incident to the boys:

'So, I just looked at him — coolly, you know, and looked at her. Then I looked back at him again — taking my time, you know. "I don't think that that's a fair question to put to me," says I.'

Nosey Flynn was sitting up in his usual corner of Davy Byrne's and, when he heard the story, he stood Farrington a half-one, saying it was as smart a thing as ever he heard. Farrington stood a drink in his turn. After a while O'Halloran and Paddy Leonard came in and the story was repeated to them. O'Halloran stood tailors of malt, hot, all round and told the story of the retort he had made to the chief clerk when he was in Callan's of Fownes's Street; but, as the retort was after the manner of the liberal shepherds in the eclogues, he had to admit that it was not as clever as Farrington's retort. At this Farrington told the boys to polish off that and have another.

Just as they were naming their poisons who should come in but Higgins! Of course he had to join in with the others. The men asked him to give his version of it, and he did so with great vivacity for the sight of five small hot whiskies was very exhilarating. Everyone roared laughing when he showed the way in which Mr. Alleyne shook his fist in Farrington's face. Then he imitated Farrington, saying, '*And here was my nabs, as cool as you please,*' while Farrington looked at the company out of his heavy dirty eyes, smiling and at times drawing forth stray drops of liquor from his moustache with the aid of his lower lip.

When that round was over there was a pause. O'Halloran had money, but neither of the other two seemed to have any; so the whole party left the shop somewhat regretfully. At the corner of Duke Street Higgins and Nosey Flynn beveled off to the left, while the other three turned back towards the city. Rain was drizzling down on the cold streets and, when they reached the Ballast Office, Farrington suggested the Scotch House. The bar was full of men and loud with the noise of tongues and glasses. The three men pushed past the whining match-sellers at the door and formed a little party at the corner of the counter. They began to exchange stories. Leonard introduced them to a young fellow named Weathers who was performing at the Tivoli as an acrobat and knockabout *artiste*. Farrington stood a drink all round. Weathers said he would take a small Irish and Apollinaris. Farrington, who had definite notions of what was what, asked the boys would they have an Apollinaris too; but the boys told him to make theirs hot. The talk became theatrical. O'Halloran stood a round and then Farrington stood another round, Weathers protesting that the hospitality was too Irish. He promised to get them in behind the scenes and introduce them to some nice girls. O'Halloran said that he and

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Leonard would go, but that Farrington wouldn't go because he was a married man; and Farrington's heavy dirty eyes leered at the company in token that he understood he was being chaffed. Weathers made them all have just one little tincture at his expense and promised to meet them later on at Mulligan's in Poolbeg Street.

When the Scotch House closed they went round to Mulligan's. They went into the parlour at the back and O'Halloran ordered small hot specials all round. They were all beginning to feel mellow. Farrington was just standing another round when Weathers came back. Much to Farrington's relief he drank a glass of bitter this time. Funds were getting low, but they had enough to keep them going. Presently two young women with big hats and a young man in a check suit came in and sat at a table close by. Weathers saluted them and told the company that they were out of the Tivoli. Farrington's eyes wandered at every moment in the direction of one of the young women. There was something striking in her appearance. An immense scarf of peacock-blue muslin was wound round her hat and knotted in a great bow under her chin; and she wore bright yellow gloves, reaching to the elbow. Farrington gazed admiringly at the plump arm which she moved very often and with much grace; and when, after a little time, she answered his gaze he admired still more her large dark brown eyes. The oblique staring expression in them fascinated him. She glanced at him once or twice and, when the party was leaving the room, she brushed against his chair and said '*O, pardon!*' in a London accent. He watched her leave the room in the hope that she would look back at him, but he was disappointed. He cursed his want of money and cursed all the rounds he had stood, particularly all the whiskies and Apollinaris which he had stood to Weathers. If there was one thing that he hated it was a sponge. He was so angry that he lost count of the conversation of his friends.

When Paddy Leonard called him he found that they were talking about feats of strength. Weathers was showing his biceps muscle to the company and boasting so much that the other two had called on Farrington to uphold the national honour. Farrington pulled up his sleeve accordingly and showed his biceps muscle to the company. The two arms were examined and compared and finally it was agreed to have a trial of strength. The table was cleared and the two men rested their elbows on it, clasping hands. When Paddy Leonard said '*Go!*' each was to try to bring down the other's hand on to the table. Farrington looked very serious and determined.

The trial began. After about thirty seconds Weathers brought his

opponent's hand slowly down on to the table. Farrington's dark wine-coloured face flushed darker still with anger and humiliation at having been defeated by such a stripling.

'You're not to put the weight of your body behind it. Play fair,' he said.

'Who's not playing fair?' said the other.

'Come on again. The two best out of three.'

The trial began gain. The veins stood out on Farrington's forehead, and the pallor of Weathers's complexion changed to peony. Their hands and arms trembled under the stress. After a long struggle Weathers again brought his opponent's hand slowly on to the table. There was a murmur of applause from the spectators. The curate, who was standing beside the table, nodded his red head toward the victor and said with stupid familiarity:

'Ah! that's the knack!'

'What the hell do you know about it?' said Farrington fiercely, turning on the man. 'What do you put in your gab for?'

'Sh, sh!' said O'Halloran, observing the violent expression of Farrington's face. 'Pony up, boys. We'll have just one little smahan more and then we'll be off.'

'A very sullen-faced man stood at the corner of O'Connell Bridge waiting for the little Sandymount tram to take him home. He was full of smouldering anger and revengefulness. He felt humiliated and discontented; he did not even feel drunk; and he had only twopence in his pocket. He cursed everything. He had done for himself in the office, pawned his watch, spent all his money; and he had not even got drunk. He began to feel thirsty again and he longed to be back again in the hot reeking public-house. He had lost his reputation as a strong man, having been defeated twice by a mere boy. His heart swelled with fury and, when he thought of the woman in the big hat who had brushed against him and said *Pardon!* his fury nearly choked him.

His tram let him down at Shelbourne Road and he steered his great body along in the shadow of the wall of the barracks. He loathed returning to his home. When he went in by the side-door he found the kitchen empty and the kitchen fire nearly out. He bawled upstairs:

'Ada! Ada!'

His wife was a little sharp-faced woman who bullied her husband when he was sober and was bullied by him when he was drunk. They had five children. A little boy came running down the stairs.

'Who is that?' said the man, peering through the darkness.

## CLAY

'Me, pa.'

'Who are you? Charlie?'

'No, pa. Tom.'

'Where's your mother?'

'She's out at the chapel.'

'That's right . . . Did she think of leaving any dinner for me?'

'Yes, pa. I——'

'Light the lamp. What do you mean by having the place in darkness? Are the other children in bed?'

The man sat down heavily on one of the chairs while the little boy lit the lamp. He began to mimic his son's flat accent, saying half to himself: '*At the chapel. At the chapel, if you please!*' When the lamp was lit he banged his fist on the table and shouted:

'What's for my dinner?'

'I'm going . . . to cook it, pa,' said the little boy.

The man jumped up furiously and pointed to the fire.

'On that fire! You let the fire out! By God, I'll teach you to do that again!'

He took a step to the door and seized the walking-stick which was standing behind it.

'I'll teach you to let the fire out!' he said, rolling up his sleeve in order to give his arm free play.

The little boy cried '*O, pa!*' and ran whimpering round the table, but the man followed him and caught him by the coat. The little boy looked about him wildly but, seeing no way of escape, fell upon his knees.

'Now, you'll let the fire out the next time!' said the man, striking at him vigorously with the stick. 'Take that, you little whelp!'

The boy uttered a squeal of pain as the stick hit his thigh. He clasped his hands together in the air and his voice shook with fright.

'*O, pa!*' he cried. '*Don't beat me, pa! And I'll . . . I'll say a Hail Mary for you . . . I'll say a Hail Mary for you, pa, if you don't beat me . . . I'll say a Hail Mary. . . .*'

## CLAY

THE matron had given her leave to go out as soon as the women's tea was over, and Maria looked forward to her evening out. The kitchen was spick and span: the cook said you could see yourself in the big copper boilers. The fire was nice and bright and on one of the side-tables were



four very big barmbracks. These barmbracks seemed uncut; but if you went closer you would see that they had been cut into long thick even slices and were ready to be handed round at tea. Maria had cut them herself.

Maria was a very, very small person indeed, but she had a very long nose and a very long chin. She talked a little through her nose, always soothingly: 'Yes, my dear,' and 'No, my dear.' She "was always sent for when the women quarrelled over their tubs and always succeeded in making peace. One day the matron had said to her:

'Maria, you are a veritable peace-maker!'

And the sub-matron and two of the Board ladies had heard the compliment. And Ginger Mooney was always saying what she wouldn't do to the dummy who had charge of the irons if it wasn't for Maria. Everyone was so fond of Maria.

The women would have their tea at six o'clock and she would be able to get away before seven. From Ballsbridge to the Pillar, twenty minutes; from the Pillar to Drumcondra, twenty minutes; and twenty minutes to buy the things. She would be there before eight. She took out her purse with the silver clasps and read again the words *A Present from Belfast*. She was very fond of that purse because Joe had brought it to her five years before when he and Alphy had gone to Belfast on a Whit-Monday trip. In the purse were two half-crowns and some coppers. She would have five shillings clear after paying tram fare. What a nice evening they would have, all the children singing! Only she hoped that Joe wouldn't come in drunk. He was so different when he took any drink.

Often he had wanted her to go and live with them; but she would have felt herself in the way (though Joe's wife was ever so nice with her) and she had become accustomed to the life of the laundry. Joe was a good fellow. She had nursed him and Alphy too; and Joe used often say:

'Mamma is mamma, but Maria is my proper mother.'

After the break-up at home the boys had got her that position in the *Dublin by Lamplight* laundry, and she liked it. She used to have such a bad opinion of Protestants, but now she thought they were very nice people, a little quiet and serious, but still very nice people to live with. Then she had her plants in the conservatory and she liked looking after them. She had lovely ferns and wax-plants and, whenever anyone came to visit her, she always gave the visitor one or two slips from her conservatory. There was one thing she didn't like and that was the tracts on the walks; but the matron was such a nice person to deal with, so genteel.

When the cook told her everything was ready she went into the

women's room and began to pull the big bell. In a few minutes the women began to come in by twos and threes, wiping their steaming hands in their petticoats and pulling down the sleeves of their blouses over their red steaming arms. They settled down before their huge mugs which the cook and the dummy filled up with hot tea, already mixed with milk and sugar in huge tin cans. Maria superintended the distribution of the barrack-brack and saw that every woman got her four slices. There was a great deal of laughing and joking during the meal. Lizzie Fleming said Maria was sure to get the ring and, though Fleming had said that for so many Hallow Eves, Maria had to laugh and say she didn't want any ring or man either; and when she laughed her grey-green eyes sparkled with disappointed shyness and the tip of her nose nearly met the tip of her chin. Then Ginger Mooney lifted up her mug of tea and proposed Maria's health, while all the other women clattered with their mugs on the table, and said she was sorry she hadn't a sup of porter to drink it in. And Maria laughed again till the tip of her nose nearly met the tip of her chin and till her minute body nearly shook itself asunder, because she knew that Mooney meant well, though of course she had the notions of a common woman.

But wasn't Maria glad when the women had finished their tea and the cook and the dummy had begun to clear away the tea-things! She went into her little bedroom and, remembering that the next morning was a mass morning, changed the hand of the alarm from seven to six. Then she took off her working skirt and her house-boots and laid her best skirt out on the bed and her tiny dress-boots beside the foot of the bed. She changed her blouse too and, as she stood before the mirror, she thought of how she used to dress for mass on Sunday morning when she was a young girl; and she looked with quaint affection at the diminutive body which she had so often adorned. In spite of its years she found it a nice tidy little body.

When she got outside the streets were shining with rain and she was glad of her old brown waterproof. The tram was full and she had to sit on the little stool at the end of the car, facing all the people, with her toes barely touching the floor. She arranged in her mind all she was going to do and thought how much better it was to be independent and to have your own money in your pocket. She hoped they would have a nice evening. She was sure they would but she could not help thinking what a pity it was Alphy and Joe were not speaking. They were always falling out now, but when they were boys together they used to be the best of friends; but such was life.

She got out of her tram at the Pillar and ferreted her way quickly among the crowds. She went into Downes's cake-shop but the shop was

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so full of people that it was a long time before she could get herself attended to. She bought a dozen of mixed penny cakes, and at last came out of the shop laden with a big bag. Then she thought what else would she buy: she wanted to buy something really nice. They would be sure to have plenty of apples and nuts. It was hard to know what to buy and all she could think of was cake. She decided to buy some plumcake, but Downes's plumcake had not enough almond icing on top of it, so she went over to a shop in Henry Street. Here she was a long time in suiting herself, and the stylish young lady behind the counter, who was evidently a little annoyed by her, asked her was it wedding-cake she wanted to buy. That made Maria blush and smile at the young lady; but the young lady took it all very seriously and finally cut a thick slice of plumcake, parcelled it up and said:

'Two-and-four, please.'

She thought she would have to stand in the Drumcondra tram because none of the young men seemed to notice her, but an elderly gentleman made room for her. He was a stout gentleman and he wore a brown hard hat; he had a square red face and a greyish moustache. Maria thought he was a colonel-looking gentleman and she reflected how much more polite he was than the young men who simply stared straight before them. The gentleman began to chat with her about Hallow Eve and the rainy weather. He supposed the bag was full of good things for the little ones and said it was only right that the youngsters should enjoy themselves while they were young. Maria agreed with him and favoured him with demure nods and hems. He was very nice with her, and when she was getting out at the Canal Bridge she thanked him and bowed, and he bowed to her and raised his hat and smiled agreeably; and while she was going up along the terrace, bending her tiny head under the rain, she thought how easy it was to know a gentleman even when he has a drop taken.

Everybody said: '*O, here's Maria!*' when she came to Joe's house. Joe was there, having come home from business, and all the children had their Sunday dresses on. There were two big girls in from next door and games were going on. Maria gave the bag of cakes to the eldest boy, Alph, to divide and Mrs. Donnelly said it was too good of her to bring such a big bag of cakes, and made all the children say:

'Thanks, Maria.'

But Maria said she had brought something special for papa and mamma, something they would be sure to like, and she began to look for her plumcake. She tried in Downes's bag and then in the pockets of her

waterproof and then on the hallstand, but nowhere could she find it. Then she asked all the children had any of them eaten it — by mistake, of course — but the children all said no and looked as if they did not like to eat cakes if they were to be accused of stealing. Everybody had a solution for the mystery and Mrs. Donnelly said it was plain that Maria had left it behind her in the tram. Maria, remembering how confused the gentleman with the greyish moustache had made her, coloured with shame and vexation and disappointment. At the thought of the failure of her little surprise and of the two and fourpence she had thrown away for nothing she nearly cried outright.

But Joe said it didn't matter and made her sit down by the fire. He was very nice with her. He told her all that went on in his office, repeating for her a smart answer which he had made to the manager. Maria did not understand why Joe laughed so much over the answer he had made, but she said that the manager must have been a very overbearing person to deal with. Joe said he wasn't so bad when you knew how to take him, that he was a decent sort so long as you didn't rub him the wrong way. Mrs. Donnelly played the piano for the children and they danced and sang. Then the two next-door girls handed round the nuts. Nobody could find the nut-crackers, and Joe was nearly getting cross over it and asked how did they expect Maria to crack nuts without a nut-cracker. But Maria said she didn't like nuts and that they weren't to bother about her. Then Joe asked would she take a bottle of stout, and Mrs. Donnelly said there was port wine too in the house if she would prefer that. Maria said she would rather they didn't ask her to take anything; but Joe insisted.

So Maria let him have his way and they sat by the fire talking over old times and Maria thought she would put in a good word for Alph. But Joe cried that God might strike him stone dead if ever he spoke a word to his brother again and Maria said she was sorry she had mentioned the matter. Mrs. Donnelly told her husband it was a great shame for him to speak that way of his own flesh and blood, but Joe said that Alph was no brother of his and there was nearly being a row on the head of it. But Joe said he would not lose his temper on account of the night it was, and asked his wife to open some more stout. The two next-door girls had arranged some Hallow Eve games and soon everything was merry again. Maria was delighted to see the children so merry and Joe and his wife in such good spirits. The next-door girls put some saucers on the table and then led the children up to the table, blindfold. One got the prayer-book and the other three got the water; and when one of the next-door girls

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got the ring Mrs. Donnelly shook her finger at the blushing girl as much as to say: *O, I know all about it!* They insisted then on blindfolding Maria and leading her up to the table to see what she would get; and, while they were putting on the bandage, Maria laughed and laughed again, till the tip of her nose nearly met the tip of her chin.

They led her up to the table amid laughing and joking, and she put her hand out in the air as she was told to do. She moved her hand about here and there in the air and descended on one of the saucers. She felt a soft wet substance with her fingers and was surprised that nobody spoke or took off her bandage. There was a pause for a few seconds; and then a great deal of scuffling and whispering. Somebody said something about the garden, and at last Mrs. Donnelly said something very cross to one of the next-door girls and told her to throw it out at once: that was no play. Maria understood that it was wrong that time and so she had to do it over again: and this time she got the prayer-book.

After that Mrs. Donnelly played Miss McCloud's Reel for the children, and Joe made Maria take a glass of wine. Soon they were all quite merry again, and Mrs. Donnelly said Maria would enter a convent before the year was out because she had got the prayer-book. Maria had never seen Joe so nice to her as he was that night, so full of pleasant talk and reminiscences. She said they were all very good to her.

At last the children grew tired and sleepy and Joe asked Maria would she not sing some little song before she went, one of the old songs, Mrs. Donnelly said '*Do, please, Maria!*' and so Maria had to get up and stand beside the piano. Mrs. Donnelly bade the children be quiet and listen to Maria's song. Then she played the prelude and said '*Now, Maria!*' and Maria, blushing very much, began to sing in a tiny quavering voice. She sang *I Dreamt that I Dwelt*, and when she came to the second verse she sang again:

I dreamt that I dwelt in marble halls  
With vassals and serfs at my side,  
And of all who assembled within those walls  
That I was the hope and the pride.

I had riches too great to count; could boast  
Of a high ancestral name,  
But I also dreamt, which pleased me most,  
That you loved me still the same.

But no one tried to show her her mistake; and when she had ended her

## A PAINFUL CASE

song Joe was very much moved. He said that there was no time like the long ago and no music for him like poor old Balfe, whatever other people might say; and his eyes filled up so much with tears that he could not find what he was looking for and in the end he had to ask his wife to tell him where the corkscrew was.

## A PAINFUL CASE

MR. JAMES DUFFY lived in Chapelizod because he wished to live as far as possible from the city of which he was a citizen and because he found all the other suburbs of Dublin mean, modern and pretentious. He lived in an old sombre house, and from his windows he could look into the disused distillery or upwards along the shallow river on which Dublin is built. The lofty walls of his uncarpeted room were free from pictures. He had himself bought every article of furniture in the room: a black iron bedstead, an iron washstand, four cane chairs, a clothes-rack, a coal-scuttle, a fender and irons and a square table on which lay a double desk. A bookcase had been made in an alcove by means of shelves of white wood. The bed was clothed with white bed-clothes and a black and scarlet rug covered the foot. A little hand-mirror hung above the wash-stand and during the day a white-shaded lamp stood as the sole ornament of the mantelpiece. The books on the white wooden shelves were arranged from below upwards according to bulk. A complete Wordsworth stood at one end of the lowest shelf and a copy of the *Maynooth Catechism*, sewn into the cloth cover of a notebook, stood at one end of the top shelf. Writing materials were always on the desk. In the desk lay a manuscript translation of Hauptmann's *Michael Kramer*, the stage directions of which were written in purple ink, and a little sheaf of papers held together by a brass pin. In these sheets a sentence was inscribed from time to time and, in an ironical moment, the headline of an advertisement for *Bile Beans* had been pasted on to the first sheet. On lifting the lid of the desk a faint fragrance escaped — the fragrance of new cedar-wood pencils or of a bottle of gum or of an over-ripe apple which might have been left there and forgotten.

Mr. Duffy abhorred anything which betokened physical or mental disorder. A mediæval doctor would have called him saturnine. His face, which carried the entire tale of his years, was of the brown tint of Dublin streets. On his long and rather large head grew dry black hair and a tawny moustache did not quite cover an unamiable mouth. His cheek-

bones also gave his face a harsh character; but there was no harshness in the eyes which, looking at the world from under their tawny eyebrows, gave the impression of a man ever alert to greet a redeeming instinct in others but often disappointed. He lived at a little distance from his body, regarding his own acts with doubtful side-glances. He had an odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself containing a subject in the third person and a predicate in the past tense. He never gave alms to beggars, and walked firmly, carrying a stout hazel.

He had been for many years cashier of a private bank in Baggot Street. Every morning he came in from Chapelizod by tram. At midday he went to Dan Burke's and took his lunch — a bottle of lager beer and a small trayful of arrowroot biscuits. At four o'clock he was set free. He dined in an eating-house in George's Street where he felt himself safe from the society of Dublin's gilded youth and where there was a certain plain honesty in the bill of fare. His evenings were spent either before his landlady's piano or roaming about the outskirts of the city. His liking for Mozart's music brought him sometimes to an opera or a concert: these were the only dissipations of his life.

He had neither companions nor friends, church nor creed. He lived his spiritual life without any communion with others, visiting his relatives at Christmas and escorting them to the cemetery when they died. He performed these two social duties for old dignity's sake, but conceded nothing further to the conventions which regulate the civic life. He allowed himself to think that in certain circumstances he would rob his bank but, as these circumstances never arose, his life rolled out evenly — an adventureless tale.

One evening he found himself sitting beside two ladies in the Rotunda. The house, thinly peopled and silent, gave distressing prophecy of failure. The lady who sat next him looked round at the deserted house once or twice and then said:

'What a pity there is such a poor house tonight! It's so hard on people to have to sing to empty benches.'

He took the remark as an invitation to talk. He was surprised that she seemed so little awkward. While they talked he tried to fix her permanently in his memory. When he learned that the young girl beside her was her daughter he judged her to be a year or so younger than himself. Her face, which must have been handsome, had remained intelligent. It was an oval face with strongly marked features. The eyes were very dark blue and steady. Their gaze began with a defiant note, but was confused by

## A PAINFUL CASE

what seemed a deliberate swoon of the pupil into the iris, revealing for an instant a temperament of great sensibility. The pupil reasserted itself quickly, this half-disclosed nature fell again under the reign of prudence, and her astrakhan jacket, moulding a bosom of a certain fullness, struck the note of defiance more definitely.

He met her again a few weeks afterwards at a concert in Eriksfort Terrace and seized the moment when her daughter's attention was diverted to become intimate. She alluded once or twice to her husband, but her tone was not such as to make the allusion a warning. Her name was Mrs. Sinico. Her husband's great-great-grandfather had come from Leghorn. Her husband was captain of a mercantile boat plying between Dublin and Holland; and they had one child.

Meeting her a third time by accident, he found courage to make an appointment. She came. This was the first of many meetings; they met always in the evening and chose the most quiet quarters for their walks together. Mr. Duffy, however, had a distaste for underhand ways and, finding that they were compelled to meet stealthily, he forced her to ask him to her house. Captain Sinico encouraged his visits, thinking that his daughter's hand was in question. He had dismissed his wife so sincerely from his gallery of pleasures that he did not suspect that anyone else would take an interest in her. As the husband was often away and the daughter out giving music lessons, Mr. Duffy had many opportunities of enjoying the lady's society. Neither he nor she had had any such adventure before and neither was conscious of any incongruity. Little by little he entangled his thoughts with hers. He lent her books, provided her with ideas, shared his intellectual life with her. She listened to all.

Sometimes in return for his theories she gave out some fact of her own life. With almost maternal solicitude she urged him to let his nature open to the full: she became his confessor. He told her that for some time he had assisted at the meetings of an Irish Socialist Party, where he had felt himself a unique figure amidst a score of sober workmen in a garret lit by an inefficient oil-lamp. When the party had divided into three sections, each under its own leader and in its own garret, he had discontinued his attendances. The workmen's discussions, he said, were too timorous; the interest they took in the question of wages was inordinate. He felt that they were hard-featured realists and that they resented an exactitude which was the produce of a leisure not within their reach. No social revolution, he told her, would be likely to strike Dublin for some centuries.

She asked him why did he not write out his thoughts. For what? he



## DUBLINERS

asked her, with careful scorn. To compete with phrasemongers, incapable of thinking consecutively for sixty seconds? To submit himself to the criticisms of an obtuse middle class which entrusted its morality to policemen and its fine arts to impresarios?

He went often to her little cottage outside Dublin; often they spent their evenings alone. Little by little, as their thoughts entangled, they spoke of subjects less remote. Her companionship was like a warm soil about an exotic. Many times she allowed the dark to fall upon them, refraining from lighting the lamp. The dark discreet room, their isolation, the music that still vibrated in their ears united them. This union exalted him, wore away the rough edges of his character, emotionalised his mental life. Sometimes he caught himself listening to the sound of his own voice. He thought that in her eyes he would ascend to an angelical stature; and, as he attached the fervent nature of his companion more and more closely to him, he heard the strange impersonal voice which he recognised as his own, insisting on the soul's incurable loneliness. We cannot give ourselves, it said: we are our own. The end of these discourses was that one night, during which she had shown every sign of unusual excitement, Mrs. Sinico caught up his hand passionately and pressed it to her cheek.

Mr. Duffy was very much surprised. Her interpretation of his words disillusioned him. He did not visit her for a week; then he wrote to her asking her to meet him. As he did not wish their last interview to be troubled by the influence of their ruined confessional they met in a little cakeshop near the Parkgate. It was cold autumn weather, but in spite of the cold they wandered up and down the roads of the Park for nearly three hours. They agreed to break off their intercourse: every bond, he said, is a bond to sorrow. When they came out of the Park they walked in silence towards the tram; but here she began to tremble so violently that, fearing another collapse on her part, he bade her good-bye quickly and left her. A few days later he received a parcel containing his books and music.

Four years passed. Mr. Duffy returned to his even way of life. His room still bore witness of the orderliness of his mind. Some new pieces of music encumbered the music-stand in the lower room and on his shelves stood two volumes by Nietzsche: *Thus Spake Zarathustra* and *The Gay Science*. He wrote seldom in the sheaf of papers which lay in his desk. One of his sentences, written two months after his last interview with Mrs. Sinico, read: Love between man and man is impossible because there must not be sexual intercourse, and friendship between man and

## A PAINFUL CASE

woman is impossible because there must be sexual intercourse. He kept away from concerts lest he should meet her. His father died; the junior partner of the bank retired. And still every morning he went into the city by tram and every evening walked home from the city after having dined moderately in George's Street and read the evening paper for dessert.

One evening as he was about to put a morsel of corned beef and cabbage into his mouth his hand stopped. His eyes fixed themselves on a paragraph in the evening paper which he had propped against the water-carafe. He replaced the morsel of food on his plate and read the paragraph attentively. Then he drank a glass of water, pushed his plate to one side, doubled the paper down before him between his elbows and read the paragraph over and over again. The cabbage began to deposit a cold white grease on his plate. The girl came over to him to ask was his dinner not properly cooked. He said it was very good and ate a few mouthful of it with difficulty. Then he paid his bill and went out.

He walked along quickly through the November twilight, his stout hazel stick striking the ground regularly, the fringe of the buff *Mail* peeping out of a side-pocket of his tight reefer overcoat. On the lonely road which leads from the Parkgate to Chapelizod he slackened his pace. His stick struck the ground less emphatically, and his breath, issuing irregularly, almost with a sighing sound, condensed in the wintry air. When he reached his house he went up at once to his bedroom and, taking the paper from his pocket, read the paragraph again by the failing light of the window. He read it not aloud, but moving his lips as a priest does when he reads the prayers *Secreto*. This was the paragraph:

## DEATH OF A LADY AT SYDNEY PARADE

### A PAINFUL CASE

Today at the City of Dublin Hospital the Deputy Coroner (in the absence of Mr. Leverett) held an inquest on the body of Mrs. Emily Sinico, aged forty-three years, who was killed at Sydney Parade Station yesterday evening. The evidence showed that the deceased lady, while attempting to cross the line, was knocked down by the engine of the ten o'clock slow train from Kingstown, thereby sustaining injuries of the head and right side which led to her death.

James Lennon, driver of the engine, stated that he had been in the employment of the railway company for fifteen years. On hearing the guard's whistle he set the train in motion and a second or two afterwards brought it to rest in response to loud cries. The train was going slowly.

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P. Dunne, railway porter, stated that as the train was about to start he observed a woman attempting to cross the lines. He ran towards her and shouted, but, before he could reach her, she was caught by the buffer of the engine and fell to the ground.

A JUROR You saw the lady fall?

WITNESS Yes.

Police-Sergeant Croly deposed that when he arrived he found the deceased lying on the platform apparently dead. He had the body taken to the waiting-room pending the arrival of the ambulance.

Constable 57 corroborated.

Dr. Halpin, assistant house-surgeon of the City of Dublin Hospital, stated that the deceased had two lower ribs fractured and had sustained severe contusions of the right shoulder. The right side of the head had been injured in the fall. The injuries were not sufficient to have caused death in a normal person. Death, in his opinion, had been probably due to shock and sudden failure of the heart's action.

Mr. H. B. Patterson Finlay, on behalf of the railway company, expressed his deep regret at the accident. The company had always taken every precaution to prevent people crossing the lines except by the bridges, both by placing notices in every station and by the use of patent spring gates at level crossings. The deceased had been in the habit of crossing the lines late at night from platform to platform and, in view of certain other circumstances of the case, he did not think the railway officials were to blame.

Captain Sinico, of Leoville, Sydney Parade, husband of the deceased, also gave evidence. He stated that the deceased was his wife. He was not in Dublin at the time of the accident as he had arrived only that morning from Rotterdam. They had been married for twenty-two years and had lived happily until about two years ago when his wife began to be rather intemperate in her habits.

Miss Mary Sinico said that late her mother had been in the habit of going out at night to buy spirits. She, witness, had often tried to reason with her mother and had induced her to join a League. She was not at home until an hour after the accident.

The jury returned a verdict in accordance with the medical evidence and exonerated Lennon from all blame.

The Deputy-Coroner said it was a most painful case, and expressed great sympathy with Captain Sinico and his daughter. He urged on the railway company to take strong measures to prevent the possibility of similar accidents in the future. No blame attached to anyone.

Mr. Duffy raised his eyes from the paper and gazed out of his window on the cheerless evening landscape. The river lay quiet beside the empty distillery and from time to time a light appeared in some house on the Lucan road. What an end! The whole narrative of her death revolted him and it revolted him to think that he had ever spoken to her of what he held sacred. The threadbare phrases, the inane expressions of sympathy, the cautious words of a reporter won over to conceal the details of a commonplace vulgar death attacked his stomach. Not merely had she degraded herself; she had degraded him. He saw the squalid tract of her vice, miserable and malodorous. His soul's companion! He thought of the hobbling wretches whom he had seen carrying cans and bottles to be filled by the barman. Just God, what an end! Evidently she had been unfit to live, without any strength of purpose, an easy prey to habits, one of the wrecks on which civilisation has been reared. But that she could have sunk so low! Was it possible he had deceived himself so utterly about her? He remembered her outburst of that night and interpreted it in a harsher sense than he had ever done. He had no difficulty now in approving of the course he had taken.

As the light failed and his memory began to wander he thought her hand touched his. The shock which had first attacked his stomach was now attacking his nerves. He put on his overcoat and hat quickly and went out. The cold air met him on the threshold; it crept into the sleeves of his coat. When he came to the public-house at Chapelizod Bridge he went in and ordered a hot punch.

The proprietor served him obsequiously but did not venture to talk. There were five or six working-men in the shop discussing the value of a gentleman's estate in County Kildare. They drank at intervals from their huge pint tumblers and smoked, spitting often on the floor and sometimes dragging the sawdust over their spits with their heavy boots. Mr. Duffy sat on his stool and gazed at them, without seeing or hearing them. After a while they went out and he called for another punch. He sat a long time over it. The shop was very quiet. The proprietor sprawled on the counter reading the *Herald* and yawning. Now and again a tram was heard swishing along the lonely road outside.

As he sat there, living over his life with her and evoking alternately the two images in which he now conceived her, he realised that she was dead, that she had ceased to exist, that she had become a memory. He began to feel ill at ease. He asked himself what else could he have done. He could not have carried on a comedy of deception with her; he could not have lived with her openly. He had done what seemed to him best. How was

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he to blame? Now that she was gone he understood how lonely her life must have been, sitting night after night alone in that room. His life would be lonely too until he, too, died, ceased to exist, became a memory — if anyone remembered him.

It was after nine o'clock when he left the shop. The night was cold and gloomy. He entered the Park by the first gate and walked along under the gaunt trees. He walked through the bleak alleys where they had walked four years before. She seemed to be near him in the darkness. At moments he seemed to feel her voice touch his ear, her hand touch his. He stood still to listen. Why had he withheld life from her? Why had he sentenced her to death? He felt his moral nature falling to pieces.

When he gained the crest of the Magazine Hill he halted and looked along the river towards Dublin, the lights of which burned redly and hospitably in the cold night. He looked down the slope and, at the base, in the shadow of the wall of the Park, he saw some human figures lying. Those venal and furtive loves filled him with despair. He gnawed the rectitude of his life; he felt that he had been outcast from life's feast. One human being had seemed to love him and he had denied her life and happiness: he had sentenced her to ignominy, a death of shame. He knew that the prostrate creatures down by the wall were watching him and wished him gone. No one wanted him; he was outcast from life's feast. He turned his eyes to the grey gleaming river, winding along towards Dublin. Beyond the river he saw a goods train winding out of Kingsbridge Station, like a worm with a fiery head winding through the darkness, obstinately and laboriously. It passed slowly out of sight; but still he heard in his ears the laborious drone of the engine reiterating the syllables of her name.

He turned back the way he had come, the rhythm of the engine pounding in his ears. He began to doubt the reality of what memory told him. He halted under a tree and allowed the rhythm to die away. He could not feel her near him in the darkness nor her voice touch his ear. He waited for some minutes listening. He could hear nothing: the night was perfectly silent. He listened again: perfectly silent. He felt that he was alone.

## IVY DAY IN THE COMMITTEE ROOM

OLD JACK raked the cinders together with a piece of cardboard and spread them judiciously over the whitening dome of coals. When the dome was thinly covered his face lapsed into darkness but, as he set himself to kindle the fire again, his crouching shadow ascended the opposite wall and his face slowly re-emerged into light. It was an old man's face, very bonny and hairy. The moist blue eyes blinked at the fire and the moist mouth fell open at times, munching once or twice mechanically when it closed. When the cinders had caught he laid the piece of cardboard against the wall, sighed and said:

'That's better now, Mr. O'Connor.'

Mr. O'Connor, a grey-haired young man, whose face was disfigured by many blotches and pimples, had just brought the tobacco for a cigarette into a shapely cylinder, but when spoken to he undid his handiwork meditatively. Then he began to roll the tobacco again meditatively and after a moment's thought decided to lick the paper.

'Did Mr. Tierney say when he'd be back?' he asked in a husky falsetto. 'He didn't say.'

Mr. O'Connor put his cigarette into his mouth and began to search his pockets. He took out a pack of thin pasteboard cards.

'I'll get you a match,' said the old man.

'Never mind, this'll do,' said Mr. O'Connor.

He selected one of the cards and read what was printed on it:

### MUNICIPAL ELECTIONS

#### ROYAL EXCHANGE WARD

Mr. Richard J. Tierney, P.L.G., respectfully solicits the favour of your vote and influence at the coming election in the Royal Exchange Ward.

Mr. O'Connor had been engaged by Tierney's agent to canvass one part of the ward but, as the weather was inclement and his boots let in the wet, he spent a great part of the day sitting by the fire in the Committee Room in Wicklow Street with Jack, the old caretaker. They had been sitting thus since the short day had grown dark. It was the sixth of October, dismal and cold out of doors.

Mr. O'Connor tore a strip off the card and, lighting it, lit his cigarette.

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As he did so the flame lit up a leaf of dark glossy ivy in the lapel of his coat. The old man watched him attentively and then, taking up the piece of cardboard again, began to fan the fire slowly while his companion smoked.

'Ah, yes,' he said, continuing, 'it's hard to know what way to bring up children. Now who'd think he'd turn out like that! I sent him to the Christian Brothers and I done what I could for him, and there he goes boozing about. I tried to make him someway decent.'

He replaced the cardboard wearily.

'Only I'm an old man now I'd change his tune for him. I'd take the stick to his back and beat him while I could stand over him — as I done many a time before. The mother, you know, she cocks him up with this and that. . . .'

'That's what ruins children,' said Mr. O'Connor.

'To be sure it is,' said the old man. 'And little thanks you get for it, only impudence. He takes th'upper hand of me whenever he sees I've a sup taken. What's the world coming to when sons speaks that way to their fathers?'

'What age is he?' said Mr. O'Connor.

'Nineteen,' said the old man.

'Why don't you put him to something?'

'Sure, amn't I never done at the drunken bowsy ever since he left school? "I won't keep you," I says. "You must get a job for yourself." But, sure, it's worse whenever he gets a job; he drinks it all.'

Mr. O'Connor shook his head in sympathy, and the old man fell silent, gazing into the fire. Someone opened the door of the room and called out:

'Hello! Is this a Freemason's meeting?'

'Who's that?' said the old man.

'What are you doing in the dark?' asked a voice.

'Is that you, Hynes?' asked Mr. O'Connor.

'Yes. What are you doing in the dark?' said Mr. Hynes, advancing into the light of the fire.

He was a tall, slender young man with a light brown moustache. Imminent little drops of rain hung at the brim of his hat and the collar of his jacket-coat was turned up.

'Well, Mât,' he said to Mr. O'Connor, 'how goes it?'

Mr. O'Connor shook his head. The old man left the hearth, and after stumbling about the room returned with two candlesticks which he thrust one after the other into the fire and carried to the table. A denuded

## IVY DAY IN THE COMMITTEE ROOM

room came into view and the fire lost all its cheerful colour. The walls of the room were bare except for a copy of an election address. In the middle of the room was a small table on which papers were heaped.

Mr. Hynes leaned against the mantelpiece and asked:

'Has he paid you yet?'

'Not yet,' said Mr. O'Connor. 'I hope to God he'll not leave us in the lurch tonight.'

Mr. Hynes laughed.

'O, he'll pay you. Never fear,' he said.

'I hope he'll look smart about it if he means business,' said Mr. O'Connor.

'What do you think, Jack?' said Mr. Hynes satirically to the old man.

The old man returned to his seat by the fire, saying:

'It isn't but he has it, anyway. Not like the other tinker.'

'What other tinker?' said Mr. Hynes.

'Colgan,' said the old man scornfully.

'It is because Colgan's a working-man you say that? What's the difference between a good honest bricklayer and a publican — eh? Hasn't the working-man as good a right to be in the Corporation as anyone else — ay, and a better right than those shoneens that are always hat in hand before any fellow with a handle to his name? Isn't that so, Mat?' said Mr. Hynes, addressing Mr. O'Connor.

'I think you're right,' said Mr. O'Connor.

'One man is a plain honest man with no hunker-sliding about him. He goes in to represent the labour classes. This fellow you're working for only wants to get some job or other.'

'Of course, the working-classes should be represented,' said the old man.

'The working-man,' said Mr. Hynes, 'gets all, kicks and no halfpence. But it's labour produces everything. The working-man is not looking for fat jobs for his sons and nephews and cousins. The working-man is not going to drag the honour of Dublin in the mud to please a German monarch.'

'How's that?' said the old man.

'Don't you know they want to present an address of welcome to Edward Rex if he comes here next year? What do we want kowtowing to a foreign king?'

'Our man won't vote for the address,' said Mr. O'Connor. 'He goes in on the Nationalist ticket.'

'Won't he?' said Mr. Hynes. 'Wait till you see whether he will or not. I know him. Is it Tricky Dicky Tierney?'



## DUBLINERS

'By God! perhaps you're right, Joe,' said Mr. O'Connor. 'Anyway, I wish he'd turn up with the spondulics.'

The three men fell silent. The old man began to rake more cinders together. Mr. Hynes took off his hat, shook it and then turned down the collar of his coat, displaying, as he did so, an ivy leaf in the lapel.

'If this man was alive,' he said, pointing to the leaf, 'we'd have no talk of an address of welcome.'

'That's true,' said Mr. O'Connor.

'Musha, God be with them times!' said the old man. 'There was some life in it then.'

The room was silent again. Then a bustling little man with a snuffling nose and very cold ears pushed in the door. He walked over quickly to the fire, rubbing his hands as if he intended to produce a spark from them.

'No money, boys,' he said.

'Sit down here, Mr. Henchy,' said the old man, offering him his chair.

'O, don't stir, Jack, don't stir,' said Mr. Henchy.

He nodded curtly to Mr. Hynes and sat down on the chair which the old man vacated.

'Did you serve Aungier Street?' he asked Mr. O'Connor.

'Yes,' said Mr. O'Connor, beginning to search his pockets for memoranda.

'Did you call on Grimes?'

'I did.'

'Well! How does he stand?'

'He wouldn't promise. He said: "I won't tell anyone what way I'm going to vote." But I think he'll be all right.'

'Why so?'

'He asked me who the nominators were; and I told him. I mentioned Father Burke's name. I think it'll be all right.'

Mr. Henchy began to snuffle and to rub his hands over the fire at a terrific speed. Then he said:

'For the love of God, Jack, bring us a bit of coal. There must be some left.'

The old man went out of the room.

'It's no go,' said Mr. Henchy, shaking his head. 'I asked the little shoeboy, but he said: "O, crows, Mr. Henchy, when I see the work going on properly I won't forget you, you may be sure." Mean little tinker! Usha, how could he be anything else?'

'What did I tell you, Mat?' said Mr. Hynes. 'Tricky Dicky Tierney.'

'O, he's as tricky as they make 'em,' said Mr. Henchy. 'He hasn't got

those little pigs' eyes for nothing. Blast his soul! Couldn't he pay up like a man instead of: "O, now, Mr. Henchy, I must speak to Mr. Fannin g . . . I've spent a lot of money"? Mean little schoolboy of hell! I suppose he forgets the time his little old father kept the hand-me-down shop in Mary's Lane.'

'But is that a fact?' asked Mr. O'Connor.

'God, yes,' said Mr. Henchy. 'Did you never hear that? And the men used to go in on Sunday morning before the houses were open to buy a waistcoat or a trousers — moyah! But Tricky Dicky's little old father always had a tricky little black bottle up in a corner. Do you mind now? That's that. That's where he first saw the light.'

The old man returned with a few lumps of coal which he placed here and there on the fire.

'That's a nice how-do-you-do,' said Mr. O'Connor. 'How does he expect us to work for him if he won't stump up?'

'I can't help it,' said Mr. Henchy. 'I expect to find the bailiffs in the hall when I go home.'

Mr. Hynes laughed and, shoving himself away from the mantelpiece with the aid of his shoulders, made ready to leave.

'It'll be all right when King Eddie comes,' he said. 'Well, boys, I'm off for the present. See you later. 'Bye, 'bye.'

He went out of the room slowly. Neither Mr. Henchy nor the old man said anything, but, just as the door was closing, Mr. O'Connor, who had been staring moodily into the fire, called out suddenly:

"Bye, Joe."

Mr. Henchy waited a few moments and then nodded in the direction of the door.

'Tell me,' he said across the fire, 'what brings our friend in here? What does he want?'

"Usha, poor Joe!" said Mr. O'Connor, throwing the end of his cigarette into the fire, 'he's hard up, like the rest of us.'

Mr. Henchy snuffled vigorously and spat so copiously that he nearly put out the fire, which uttered a hissing protest.

'To tell you my private and candid opinion,' he said, 'I think he's a man from the other camp. He's a spy of Colgan's, if you ask me. Just go round and try and find out how they're getting on. They won't suspect you. Do you twig?'

'Ah, poor Joe is a decent skin,' said Mr. O'Connor.

'His father was a decent, respectable man,' Mr. Henchy admitted. 'Poor old Larry Hynes! Many a good turn he did in his day! But I'm

greatly afraid our friend is not nineteen carat. Damn it, I can understand a fellow being hard up, but what I can't understand is a fellow sponging. Couldn't he have some spark of manhood about him?'

'He doesn't get a warm welcome from me when he comes,' said the old man. 'Let him work for his own side and not come spying around here.'

'I don't know,' said Mr. O'Connor dubiously, as he took out cigarette papers and tobacco. 'I think Joe Hynes is a straight man. He's a clever chap, too, with the pen. Do you remember that thing he wrote . . . ?'

'Some of these hillsiders and fenians are a bit too clever if you ask me,' said Mr. Henchy. 'Do you know what my private and candid opinion is about some of those little jokers? I believe half of them are in the pay of the Castle.'

'There's no knowing,' said the old man.

'O, but I know it for a fact,' said Mr. Henchy. 'They're Castle hacks . . . I don't say Hynes . . . No, damn it, I think he's a stroke above that . . . But there's a certain little nobleman with a cock-eye — you know the patriot I'm alluding to?'

Mr. O'Connor nodded.

'There's a lineal descendant of Major Sirr for you if you like! O, the heart's blood of a patriot! That's a fellow now that'd sell his country for fourpence — ay — and go down on his bended knees and thank the Almighty Christ he had a country to sell.'

There was a knock at the door.

'Come in!' said Mr. Henchy.

A person resembling a poor clergyman or a poor actor appeared in the doorway. His black clothes were tightly buttoned on his short body and it was impossible to say whether he wore a clergyman's collar or a layman's, because the collar of his shabby frock-coat, the uncovered buttons of which reflected the candlelight, was turned up about his neck. He wore a round hat of hard black felt. His face, shining with raindrops, had the appearance of damp yellow cheese save where two rosy spots indicated the cheekbones. He opened his very long mouth suddenly to express disappointment and at the same time opened wide his very bright blue eyes to express pleasure and surprise.

'O Father Keon!' said Mr. Henchy, jumping up from his chair. 'Is that you? Come in!'

'O, no, no, no!' said Father Keon quickly, pursing his lips as if he were addressing a child.

'Won't you come in and sit down?'

## IVY DAY IN THE COMMITTEE ROOM

'No, no, no!' said Father Keon, speaking in a discreet, indulgent, very very voice. 'Don't let me disturb you now! I'm just looking for Mr. Fanning. . . .'

'He's round at the *Black Eagle*,' said Mr. Henchy. 'But won't you come in and sit down a minute?'

'No, no, thank you. It was just a little business matter,' said Father Keon. 'Thank you, indeed.'

He retreated from the doorway and Mr. Henchy, seizing one of the candlesticks, went to the door to light him downstairs.

'O, don't trouble, I beg!'

'No, but the stairs is so dark.'

'No, no, I can see . . . Thank you, indeed.'

'Are you right now?'

'All right, thanks . . . Thanks.'

Mr. Henchy returned with the candlestick and put it on the table. He sat down again at the fire. There was silence for a few moments.

'Tell me, John,' said Mr. O'Connor, lighting his cigarette with another pasteboard card.

'Hm?'

'What he is exactly?'

'Ask me an easier one,' said Mr. Henchy.

'Fanning and himself seem to me very thick. They're often in Kavanagh's together. Is he a priest at all?'

'Mmmyes, I believe so . . . I think he's what you call a black sheep. We haven't many of them, thank God! but we have a few . . . He's an unfortunate man of some kind. . . .'

'And how does he knock it out?' asked Mr. O'Connor.

'That's another mystery.'

'Is he attached to any chapel or church or institution or . . .?'

'No,' said Mr. Henchy, 'I think he's travelling on his own account . . . God forgive me,' he added, 'I thought he was the dozen of stout.'

'Is there any chance of a drink itself?' asked Mr. O'Connor.

'I'm dry too,' said the old man.

'I asked that little shoeboy three times,' said Mr. Henchy, 'would he send up a dozen of stout. I asked him again now, but he was leaning on the counter in his shirt-sleeves having a deep goster with Alderman Cowley.'

'Why didn't you remind him?' said Mr. O'Connor.

'Well, I couldn't go over while he was talking to Alderman Cowley. I just waited till I caught his eye, and said: "About that little matter I was

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speaking to you about . . .” “That’ll be all right, Mr. H.,” he said. Yerra, sure the little hop-o’-my-thumb has forgotten all about it.’

‘There’s some deal on in that quarter,’ said Mr. O’Connor thoughtfully. ‘I saw the three of them hard at it yesterday at Suffolk Street corner.’

‘I think I know the little game they’re at,’ said Mr. Henchy. ‘You must owe the City Fathers money nowadays if you want to be made Lord Mayor. Then they’ll make you Lord Mayor. By God! I’m thinking seriously of becoming a City Father myself. What do you think? Would I do for the job?’

Mr. O’Connor laughed.

‘So far as owing money goes. . . .’

‘Driving out of the Mansion House,’ said Mr. Henchy, ‘in all my vermin, with Jack here standing up behind me in a powdered wig — eh?’

‘And make me your private secretary, John.’

‘Yes. And I’ll make Father Keon my private chaplain. We’ll have a family party.’

‘Faith, Mr. Henchy,’ said the old man, ‘you’d keep up better style than some of them. I was talking one day to old Keegan, the porter. “And how do you like your new master, Pat?” says I to him. “You haven’t much entertaining now,” says I. “Entertaining!” says he. “He’d live on the smell of an oil-rag.” And do you know what he told me? Now, I declare to God, I didn’t believe him.’

‘What?’ said Mr. Henchy and Mr. O’Connor.

‘He told me: “What do you think of a Lord Mayor of Dublin sending out for a pound of chops for his dinner? How’s that for high living?” says he. “Wisha! wisha,” says I. “A pound of chops,” says he, “coming into the Mansion House.” “Wisha!” says I, “what kind of people is going at all now?”’

At this point there was a knock at the door, and a boy put in his head.

‘What is it?’ said the old man.

‘From the *Black Eagle*,’ said the boy, walking in sideways and depositing a basket on the floor with a noise of shaken bottles.

The old man helped the boy to transfer the bottles from the basket to the table and counted the full tally. After the transfer the boy put his basket on his arm and asked:

‘Any bottles?’

‘What bottles?’ said the old man.

‘Won’t you let us drink them first?’ said Mr. Henchy.

‘I was told to ask for the bottles.’

‘Come back tomorrow,’ said the old man.

## IVY DAY IN THE COMMITTEE ROOM

'Here, boy!' said Mr. Henchy, 'will you run over to O'Farrell's and ask him to lend us a corkscrew — for Mr. Henchy, say. Tell him we won't keep it a minute. Leave the basket there.'

The boy went out and Mr. Henchy began to rub his hands cheerfully, saying:

'Ah, well, he's not so bad after all. He's as good as his word, any how.'

'There's no tumblers,' said the old man.

'O, don't let that trouble you, Jack,' said Mr. Henchy. 'Many's the good man before now drank out of the bottle.'

'Anyway, it's better than nothing,' said Mr. O'Connor.

'He's not a bad sort,' said Mr. Henchy, 'only Fanning has such a loan of him. He means well, you know, in his own tinpot way.'

The boy came back with the corkscrew. The old man opened three bottles and was handing back the corkscrew when Mr. Henchy said to the boy:

'Would you like a drink, boy?'

'If you please, sir,' said the boy.

The old man opened another bottle grudgingly, and handed it to the boy.

'What age are you?' he asked.

'Seventeen,' said the boy.

As the old man said nothing further, the boy took the bottle, said: 'Here's my best respects, sir, to Mr. Henchy,' drank the contents, put the bottle back on the table and wiped his mouth with his sleeve. Then he took up the corkscrew, and went out of the door sideways, muttering some form of salutation.

'That's the way it begins,' said the old man.

'The thin edge of the wedge,' said Mr. Henchy.

The old man distributed the three bottles which he had opened and the men drank from them simultaneously. After having drank each placed his bottle on the mantelpiece within hand's reach and drew in a long breath of satisfaction.

'Well, I did a good day's work today,' said Mr. Henchy, after a pause.

'That so, John?'

'Yes. I got him one or two sure things in Dawson Street, Crofton and myself. Between ourselves, you know, Crofton (he's a decent chap, of course), but he's not worth a damn as a canvasser. He hasn't a word to throw to a dog. He stands and looks at the people while I do the talking.'

Here two men entered the room. One of them was a very fat man, whose blue serge clothes seemed to be in danger of falling from his

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sloping figure. He had a big face which resembled a young ox's face in expression, staring blue eyes and a grizzled moustache. The other man, who was much younger and frailer, had a thin, clean-shaven face. He wore a very high double collar and a wide-brimmed bowler hat.

'Hello, Crofton!' said Mr. Henchy to the fat man. 'Talk of the devil...'

'Where did the booze come from?' asked the young man. 'Did the cow calve?'

'O, of course, Lyons spots the drink first thing!' said Mr. O'Connor, laughing.

'Is that the way you chaps canvass,' said Mr. Lyons, 'and Crofton and I out in the cold and rain looking for votes?'

'Why, blast your soul,' said Mr. Henchy, 'I'd get more votes in five minutes than you two'd get in a week.'

'Open two bottles of stout, Jack,' said Mr. O'Connor.

'How can I,' said the old man, 'when there's no corkscrew?'

'Wait now, wait now!' said Mr. Henchy, getting up quickly. 'Did you ever see this little trick?'

He took two bottles from the table and, carrying them to the fire, put them on the hob. Then he sat down again by the fire and took another drink from his bottle. Mr. Lyons sat on the edge of the table, pushed his hat towards the nape of his neck and began to swing his legs.

'Which is my bottle?' he asked.

'This lad,' said Mr. Henchy.

Mr. Crofton sat down on a box and looked fixedly at the other bottle on the hob. He was silent for two reasons. The first reason, sufficient in itself, was that he had nothing to say; the second reason was that he considered his companions beneath him. He had been a canvasser for Wilkins, the Conservative, but when the Conservatives had withdrawn their man and, choosing the lesser of two evils, given their support to the Nationalist candidate, he had been engaged to work for Mr. Tierney.

In a few minutes an apologetic 'Pok!' was heard as the cork flew out of Mr. Lyons's bottle. Mr. Lyons jumped off the table, went to the fire, took his bottle and carried it back to the table.

'I was just telling them, Crofton,' said Mr. Henchy, 'that we got a good few votes today.'

'Who did you get?' asked Mr. Lyons.

'Well, I got Parkes for one, and I got Atkinson for two, and I got Ward of Dawson Street. Fine old chap he is, too — regular old toff, old Con-

servative! "But isn't your candidate a Nationalist?" said he. "He's a respectable man," said I. "He's in favour of whatever will benefit this country. He's a big ratepayer," I said. "He has extensive house property in the city and three places of business and isn't it to his own advantage to keep down the rates? He's a prominent and respected citizen," said I, "and a Poor Law Guardian, and he doesn't belong to any party, good bad, or indifferent." That's the way to talk to 'em.

'And what about the address to the King?' said Mr. Lyons, after drinking and smacking his lips.

'Listen to me,' said Mr. Henchy. 'What we want in this country, as I said to old Ward, is capital. The King's coming here will mean an influx of money into this country. The citizens of Dublin will benefit by it. Look at all the factories down by the quays there, idle! Look at all the money there is in the country if we only worked the old industries, the mills, the ship-building yards and factories. It's capital we want.'

'But look here, John,' said Mr. O'Connor. 'Why should we welcome the King of England? Didn't Parnell himself . . .'

'Parnell,' said Mr. Henchy, 'is dead. Now, here's the way I look at it. Here's this chap come to the throne after his old mother keeping him out of it till the man was grey. He's a man of the world, and he means well by us. He's a jolly fine decent fellow, if you ask me, and no damn nonsense about him. He just says to himself: "The old one never went to see these wild Irish. By Christ, I'll go myself and see what they're like." And are we going to insult the man when he comes over here on a friendly visit? Eh? Isn't that right, Crofton?'

Mr. Crofton nodded his head.

'But after all now,' said Mr. Lyons argumentatively, 'King Edward's life, you know, is not the very . . .'

'Let bygones be bygones,' said Mr. Henchy. 'I admire the man personally. He's just an ordinary knockabout like you and me. He's fond of his glass of grog and he's a bit of a rake, perhaps, and he's a good sportsman. Damn it, can't we Irish play fair?'

'That's all very fine,' said Mr. Lyons. 'But look at the case of Parnell now.'

'In the name of God,' said Mr. Henchy, 'where's the analogy between the two cases?'

'What I mean,' said Mr. Lyons, 'is we have our ideals. Why, now, would we welcome a man like that? Do you think now after what he did Parnell was a fit man to lead us? And why, then, would we do it for Edward the Seventh?'



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This is Parnell's anniversary,' said Mr. O'Connor, 'and don't let us stir up any bad blood. We all respect him now that he's dead and gone — even the Conservatives,' he added, turning to Mr. Crofton.

Pok! The tardy cork flew out of Mr. Crofton's bottle. Mr. Crofton got up from his box and went to the fire. As he returned with his capture he said in a deep voice:

'Our side of the house respects him, because he was a gentleman.'

'Right you are, Crofton!' said Mr. Henchy fiercely. 'He was the only man that could keep that bag of rats in order. "Down, ye dogs! Lie down, ye curs!" That's the way he treated them. Come in, Joe! Come in!' he called out, catching sight of Mr. Hynes in the doorway.

Mr. Hynes came in slowly.

'Open another bottle of stout, Jack,' said Mr. Henchy. 'O, I forgot there's no corkscrew! Here, show me one here and I'll put it at the fire.'

The old man handed him another bottle and he placed it on the hob.

'Sit down, Joe,' said Mr. O'Connor, 'we're just talking about the Chief.'

'Ay, ay!' said Mr. Henchy.

Mr. Hynes sat on the side of the table near Mr. Lyons but said nothing.

'There's one of them, anyhow,' said Mr. Henchy, 'that didn't renege him. By God, I'll say for you, Joe! No, by God, you stuck to him like a man!'

'O, Joe,' said Mr. O'Connor suddenly. 'Give us that thing you wrote — do you remember? Have you got it on you?'

'O, ay!' said Mr. Henchy. 'Give us that. Did you ever hear that, Crofton? Listen to this now: splendid thing.'

'Go on,' said Mr. O'Connor. 'Fire away, Joe.'

Mr. Hynes did not seem to remember at once the piece to which they were alluding, but, after reflecting a while, he said:

'O, that thing is it? . . . Sure, that's old now.'

'Out with it, man!' said Mr. O'Connor.

'Sh, 'sh,' said Mr. Henchy. 'Now, Joe!'

Mr. Hynes hesitated a little longer. Then amid the silence he took off his hat, laid it on the table and stood up. He seemed to be rehearsing the piece in his mind. After a rather long pause he announced:

IVY DAY IN THE COMMITTEE ROOM

THE DEATH OF PARNELL

*October 6th, 1891*

He cleared his throat once or twice and then began to recite:

He is dead. Our Uncrowned King is dead.

O, Erin, mourn with grief and woe  
For he lies dead whom the fell gang  
Of modern hypocrites laid low.

He lies slain by the coward hounds  
He raised to glory from the mire;  
And Erin's hopes and Erin's dreams  
Perish upon her monarch's pyre.

In palace, cabin or in cot  
The Irish heart where'er it be  
Is bowed with woe — for he is gone  
Who would have wrought her destiny.

He would have had his Erin famed,  
The green flag gloriously unfurled,  
Her statesmen, bards and warriors raised  
Before the nations of the World.

He dreamed (alas, 'twas but a dream!)  
Of Liberty: but as he strove  
To clutch that idol, treachery  
Sundered him from the thing he loved.

Shame on the coward, caitiff hands  
That smote their Lord or with a kiss  
Betrayed him to the rabble-rout  
Of fawning priests — no friends of his.

May everlasting shame consume  
The memory of those who tried  
To befoul and smear the exalted name  
Of one who spurned them in his pride.

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He fell as fall the mighty ones,  
Nobly undaunted to the last,  
And death has now united him  
With Erin's heroes of the past.

No sound of strife disturb his sleep!  
Calmly he rests: no human pain  
Or high ambition spurs him how  
The peaks of glory to attain.

They had their way; they laid him low.  
But Erin, list, his spirit may  
Rise, like the Phoenix from the flames,  
When breaks the dawning of the day,

The day that brings us Freedom's reign.  
And on that day may Erin well  
Pledge in the cup she lifts to Joy  
One grief — the memory of Parnell.

Mr. Hynes sat down again on the table. When he had finished his recitation there was a silence and then a burst of clapping: even Mr. Lyons clapped. The applause continued for a little time. When it had ceased all the auditors drank from their bottles in silence.

Pok! The cork flew out of Mr. Hynes's bottle, but Mr. Hynes remained sitting flushed and bareheaded on the table. He did not seem to have heard the invitation.

'Good man, Joe!' said Mr. O'Connor, taking out his cigarette papers and pouch the better to hide his emotion.

'What do you think of that, Crofton?' cried Mr. Henchy. 'Isn't that fine? What?'

Mr. Crofton said that it was a very fine piece of writing.

## A M O T H E R

MR. HOLOHAN, assistant secretary of the *Eire Abu* Society, had been walking up and down Dublin for nearly a month, with his hands and pockets full of dirty pieces of paper, arranging about the series of concerts. He had a game leg, and for this his friends called him Hoppy Holohan. He

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walked up and down constantly, stood by the hour at street corners arguing the point and made notes; but in the end it was Mrs. Kearney who arranged everything.

Miss Devlin had become Mrs. Kearney out of spite. She had been educated in a high-class convent, where she had learned French and music. As she was naturally pale and unbending in manner she made few friends at school. When she came to the age of marriage she was sent out to many houses, where her playing and ivory manners were much admired. She sat amid the chilly circle of her accomplishments, waiting for some suitor to brave it and offer her a brilliant life. But the young men whom she met were ordinary and she gave them no encouragement, trying to console her romantic desires by eating a great deal of Turkish Delight in secret. However, when she drew near the limit and her friends began to loosen their tongues about her, she silenced them by marrying Mr. Kearney, who was a bootmaker on Ormond Quay.

He was much older than she. His conversation, which was serious, took place at intervals in his great brown beard. After the first year of married life, Mrs. Kearney perceived that such a man would wear better than a romantic person, but she never put her own romantic ideas away. He was sober, thrifty and pious; he went to the altar every first Friday, sometimes with her, oftener by himself. But she never weakened in her religion and was a good wife to him. At some party in a strange house when she lifted her eyebrow ever so slightly he stood up to take his leave and, when his cough troubled him, she put the eiderdown quilt over his feet and made a strong rum punch. For his part, he was a model father. By paying a small sum every week into a society, he ensured for both his daughters a dowry of one hundred pounds each when they came to the age of twenty-four. He sent the older daughter, Kathleen, to a good convent, where she learned French and music, and afterwards paid her fees at the Academy. Every year in the month of July Mrs. Kearney found occasion to say to some friend:

'My good man is packing us off to Skerries for a few weeks.'

If it was not Skerries it was Howth or Greystones.

When the Irish Revival began to be appreciable Mrs. Kearney determined to take advantage of her daughter's name and brought an Irish teacher to the house. Kathleen and her sister sent Irish picture postcards to their friends and these friends sent back other Irish picture postcards. On special Sundays, when Mr. Kearney went with his family to the pro-cathedral, a little crowd of people would assemble after mass at the corner of Cathedral Street. They were all friends of the Kearneys — musical

friends or Nationalist friends; and, when they had played every little counter of gossip, they shook hands with one another all together, laughing at the crossing of so many hands, and said good-bye to one another in Irish. Soon the name of Miss Kathleen Kearney began to be heard often on people's lips. People said that she was very clever at music and a very nice girl and, moreover, that she was a believer in the language movement. Mrs. Kearney was well content at this. Therefore she was not surprised when one day Mr. Holohan came to her and proposed that her daughter should be the accompanist at a series of four grand concerts which his Society was going to give in the Antient Concert Rooms. She brought him into the drawing-room, made him sit down and brought out the decanter and the silver biscuit-barrel. She entered heart and soul into the details of the enterprise, advised and dissuaded: and finally a contract was drawn up by which Kathleen was to receive eight guineas for her services as accompanist at the four grand concerts.

As Mr. Holohan was a novice in such delicate matters as the wording of bills and the disposing of items for a programme, Mrs. Kearney helped him. She had tact. She knew what *artistes* should go into capitals and what *artistes* should go into small type. She knew that the first tenor would not like to come on after Mr. Meade's comic turn. To keep the audience continually diverted she slipped the doubtful items in between the old favourites. Mr. Holohan called to see her every day to have her advice on some point. She was invariably friendly and advising — homely, in fact. She pushed the decanter towards him, saying:

'Now, help yourself, Mr. Holohan!'

And while he was helping himself she said:

'Don't be afraid! Dón't be afraid of it!'

Everything went on smoothly. Mrs. Kearney bought some lovely blush-pink charmeuse in Brown Thomas's to let into the front of Kathleen's dress. It cost a pretty penny; but there are occasions when a little expense is justifiable. She took a dozen of two-shilling tickets for the final concert and sent them to those friends who could not be trusted to come otherwise. She forgot nothing, and, thanks to her, everything that was to be done was done.

The concerts were to be on Wednesday, Thursday, Friday and Saturday. When Mrs. Kearney arrived with her daughter at the Antient Concert Rooms on Wednesday night she did not like the look of things. A few young men, wearing bright blue badges in their coats, stood idle in the vestibule; none of them wore evening dress. She passed by with

her daughter and a quick glance through the open door of the hall showed her the cause of the stewards' idleness. At first she wondered had she mistaken the hour. No, it was twenty minutes to eight.

In the dressing-room behind the stage she was introduced to the secretary of the Society, Mr. Fitzpatrick. She smiled and shook his hand. He was a little man, with a white, vacant face. She noticed that he wore his soft brown hat carelessly on the side of his head and that his accent was flat. He held a programme in his hand, and, while he was talking to her, he chewed one end of it into a moist pulp. He seemed to bear disappointments lightly. Mr. Holohan came into the dressing-room every few minutes with reports from the box-office. The *artistes* talked among themselves nervously, glanced from time to time at the mirror and rolled and unrolled their music. When it was nearly half-past eight, the few people in the hall began to express their desire to be entertained. Mr. Fitzpatrick came in, smiled vacantly at the room, and said:

'Well, now, ladies and gentlemen. I suppose we'd better open the ball.'

Mrs. Kearney rewarded his very flat final syllable with a quick stare of contempt, and then said to her daughter encouragingly:

'Are you ready, dear?'

When she had an opportunity, she called Mr. Holohan aside and asked him to tell her what it meant. Mr. Holohan did not know what it meant. He said that the committee had made a mistake in arranging for four concerts: four was too many.

'And the *artistes*!' said Mrs. Kearney. 'Of course they are doing their best, but really they are not good.'

Mr. Holohan admitted that the *artistes* were no good, but the committee, he said, had decided to let the first three concerts go as they pleased and reserve all the talent for Saturday night. Mrs. Kearney said nothing, but, as the mediocre items followed one another on the platform and the few people in the hall grew fewer and fewer, she began to regret that she had put herself to any expense for such a concert. There was something she didn't like in the look of things and Mr. Fitzpatrick's vacant smile irritated her very much. However, she said nothing and waited to see how it would end. The concert expired shortly before ten, and everyone went home quickly.

The concert on Thursday night was better attended, but Mrs. Kearney saw at once that the house was filled with paper. The audience behaved indecorously, as if the concert were an informal dress rehearsal. Mr. Fitzpatrick seemed to enjoy himself; he was quite unconscious that Mrs. Kearney was taking angry note of his conduct. He stood at the edge of

the screen, from time to time jutting out his head and exchanging a laugh with two friends in the corner of the balcony. In the course of the evening, Mrs. Kearney learned that the Friday concert was to be abandoned and that the committee was going to move heaven and earth to secure a bumper house on Saturday night. When she heard this, she sought out Mr. Holohan. She buttonholed him as he was limping out quickly with a glass of lemonade for a young lady and asked him was it true. Yes, it was true.

'But, of course, that doesn't alter the contract,' she said. 'The contract was for four concerts.'

Mr. Holohan seemed to be in a hurry; he advised her to speak to Mr. Fitzpatrick. Mrs. Kearney was now beginning to be alarmed. She called Mr. Fitzpatrick away from his screen and told him that her daughter had signed for four concerts and that, of course, according to the terms of the contract, she should receive the sum originally stipulated for, whether the society gave the four concerts or not. Mr. Fitzpatrick, who did not catch the point at issue very quickly, seemed unable to resolve the difficulty and said that he would bring the matter before the committee. Mrs. Kearney's anger began to flutter in her cheek and she had all she could do to keep from asking:

'And who is the *Cometty* pray?'

But she knew that it would not be ladylike to do that: so she was silent.

Little boys were sent out into the principal streets of Dublin early on Friday morning with bundles of handbills. Special puffs appeared in all the evening papers, reminding the music-loving public of the treat which was in store for it on the following evening. Mrs. Kearney was somewhat reassured, but she thought well to tell her husband part of her suspicions. He listened carefully and said that perhaps it would be better if he went with her on Saturday night. She agreed. She respected her husband in the same way as she respected the General Post Office, as something large, secure and fixed; and though she knew the small number of his talents she appreciated his abstract value as a male. She was glad that he had suggested coming with her. She thought her plans over.

The night of the grand concert came. Mrs. Kearney, with her husband and daughter, arrived at the Antient Concert Rooms three-quarters of an hour before the time at which the concert was to begin. By ill luck it was a rainy evening. Mrs. Kearney placed her daughter's clothes and music in charge of her husband and went all over the building looking for Mr. Holohan or Mr. Fitzpatrick. She could find neither. She asked the stew-

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ards was any member of the committee in the hall and, after a great deal of trouble, a steward brought out a little woman named Miss Beirne, to whom Mrs. Kearney explained that she wanted to see one of the secretaries. Miss Beirne expected them any minute and asked could she do anything. Mrs. Kearney looked searchingly at the oldish face which was screwed into an expression of trustfulness and enthusiasm and answered:

‘No, thank you!’

The little woman hoped they would have a good house. She looked out at the rain until the melancholy of the wet street effaced all the trustfulness and enthusiasm from her twisted features. Then she gave a little sigh and said:

‘Ah, well! We did our best, the dear knows.’

Mrs. Kearney had to go back to the dressing-room.

The *artistes* were arriving. The bass and the second tenor had already come. The bass, Mr. Duggan, was a slender young man with a scattered black moustache. He was the son of a hall porter in an office in the city and as a boy, he had sung prolonged bass notes in the resounding hall. From this humble state he had raised himself until he had become a first-rate *artiste*. He had appeared in grand opera. One night, when an operatic *artiste* had fallen ill, he had undertaken the part of the king in the opera of *Maritana* at the Queen’s Theatre. He sang his music with great feeling and volume and was warmly welcomed by the gallery; but, unfortunately, he marred the good impression by wiping his nose in his gloved hand once or twice out of thoughtlessness. He was unassuming and spoke little. He said *yous* so softly that it passed unnoticed and he never drank anything stronger than milk for his voice’s sake. Mr. Bell, the second tenor, was a fair-haired little man who competed every year for prizes at the Feis Ceoil. On his fourth trial he had been awarded a bronze medal. He was extremely nervous and extremely jealous of other tenors and he covered his nervous jealousy with an ebullient friendliness. It was his humour to have people know what an ordeal a concert was to him. Therefore when he saw Mr. Duggan he went over to him and asked:

‘Are you in it too?’

‘Yes,’ said Mr. Duggan.

Mr. Bell laughed at his fellow-sufferer, held out his hand and said:

‘Shake!’

Mrs. Kearney passed by these two young men and went to the edge of the screen to view the house. The seats were being filled up rapidly and a pleasant noise circulated in the auditorium. She came back and spoke to her husband privately. Their conversation was evidently about Kathleen



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for they both glanced at her often as she stood' chatting to one of her Nationalist friends, Miss Healy, the contralto. An unknown solitary woman with a pale face walked through the room. The women followed with keen eyes the faded blue dress which was stretched upon a meagre body. Someone said that she was Madam Glynn, the soprano.

'I wonder where did they dig her up,' said Kathleen to Miss Healy. 'I'm sure I never heard of her.'

Miss Healy had to smile. Mr. Holohan limped into the dressing-room at that moment and the two young ladies asked him who was the unknown woman. Mr. Holohan said that she was Madam Glynn from London. Madam Glynn took her stand in a corner of the room, holding a roll of music stiffly before her and from time to time changing the direction of her startled gaze. The shadow took her faded dress into shelter but fell revengefully into the little cup behind her collar-bone. The noise of the hall became more audible. The first tenor and the baritone arrived together. They were both well dressed, stout and complacent and they brought a breath of opulence among the company.

Mrs. Kearney brought her daughter over to them, and talked to them amiably. She wanted to be on good terms with them but, while she strove to be polite, her eyes followed Mr. Holohan in his limping and devious courses. As soon as she could she excused herself and went out after him.

'Mr. Holohan, I want to speak to you for a moment,' she said.

They went down to a discreet part of the corridor. Mrs. Kearney asked him when was her daughter going to be paid. Mr. Holohan said that Mr. Fitzpatrick had charge of that. Mrs. Kearney said that she didn't know anything about Mr. Fitzpatrick. Her daughter had signed a contract for eight guineas and she would have to be paid. Mr. Holohan said that it wasn't his business.

'Why isn't it your business?' asked Mrs. Kearney. 'Didn't you yourself bring her the contract? Anyway, if it's not your business it's my business and I mean to see to it.'

'You'd better speak to Mr. Fitzpatrick,' said Mr. Holohan distantly.

'I don't know anything about Mr. Fitzpatrick,' repeated Mrs. Kearney. 'I have my contract, and I intend to see that it is carried out.'

When she came back to the dressing-room her cheeks were slightly suffused. The room was lively. Two men in outdoor dress had taken possession of the fireplace and were chatting familiarly with Miss Healy and the baritone. They were the *Freeman* man and Mr. O'Madden Burke. The *Freeman* man had come in to say that he could not wait for the concert as he had to report the lecture which an American priest was giving in the

Mansion House. He said they were to leave the report for him at the *Freeman* office and he would see that it went in. He was a grey-haired man, with a plausible voice and careful manners. He held an extinguished cigar in his hand and the aroma of cigar smoke floated near him. He had not intended to stay a moment because concerts and *artistes* bored him considerably, but he remained leaning against the mantelpiece. Miss Healy stood in front of him, talking and laughing. He was old enough to suspect one reason for her politeness, but young enough in spirit to turn the moment to account. The warmth, fragrance and colour of her body appealed to his senses. He was pleasantly conscious that the bosom which he saw rise and fall slowly beneath him rose and fell at that moment for him, that the laughter and fragrance and wilful glances were his tribute. When he could stay no longer, he took leave of her regretfully.

'O'Madden Burke will write the notice,' he explained to Mr. Holohan, 'and I'll see it in.'

'Thank you very much Mr. Hendrick,' said Mr. Holohan. 'You'll see it in, I know. Now, won't you have a little something before you go?'

'I don't mind,' said Mr. Hendrick.

The two men went along some tortuous passages and up a dark staircase and came to a secluded room where one of the stewards was uncorking bottles for a few gentlemen. One of these gentlemen was Mr. O'Madden Burke, who had found out the room by instinct. He was a suave, elderly man who balanced his imposing body, when at rest, upon a large silk umbrella. His magniloquent western name was the moral umbrella upon which he balanced the fine problem of his finances. He was widely respected.

While Mr. Holohan was entertaining the *Freeman* man Mrs. Kearney was speaking so animatedly to her husband that he had to ask her to lower her voice. The conversation of the others in the dressing-room had become strained. Mr. Bell, the first item, stood ready with his music but the accompanist made no sign. Evidently something was wrong. Mr. Kearney looked straight before him, stroking his beard, while Mrs. Kearney spoke into Kathleen's ear with subdued emphasis. From the hall came sounds of encouragement, clapping and stamping of feet. The first tenor and the baritone and Miss Healy stood together, waiting tranquilly, but Mr. Bell's nerves were greatly agitated because he was afraid the audience would think that he had come late.

Mr. Holohan and Mr. O'Madden Burke came into the room. In a moment Mr. Holohan perceived the hush. He went over to Mrs. Kearney and spoke with her earnestly. While they were speaking the noise in the

## DUBLINERS

hall grew louder. Mr. Holohan became very red and excited. He spoke volubly, but Mrs. Kearney said curtly at intervals:

'She won't go on. She must get her eight guineas.'

Mr. Holohan pointed desperately towards the hall where the audience was clapping and stamping. He appealed to Mr. Kearney and to Kathleen. But Mr. Kearney continued to stroke his beard and Kathleen looked down moving the point of her new shoe: it was not her fault. Mrs. Kearney repeated:

'She won't go on without her money.'

After a swift struggle of tongue, Mr. Holohan hobbled out in haste. The room was silent. When the strain of the silence had become somewhat painful Miss Healy said to the baritone:

'Have you seen Mrs. Pat Campbell this week?'

The baritone had not seen her but he had been told that she was very fine. The conversation went no further. The first tenor bent his head and began to count the links of the gold chain which was extended across his waist, smiling and humming random notes to observe the effect on the frontal sinus. From time to time everyone glanced at Mrs. Kearney.

The noise in the auditorium had risen to a clamour when Mr. Fitzpatrick burst into the room, followed by Mr. Holohan, who was panting. The clapping and stamping in the hall were punctuated by whistling. Mr. Fitzpatrick held a few bank notes in his hand. He counted out four into Mrs. Kearney's hand and said she would get the other half at the interval. Mrs. Kearney said:

'This is four shillings short.'

But Kathleen gathered in her skirt and said: '*Now. Mr. Bell,*' to the first item, who was shaking like an aspen. The singer and the accompanist went out together. The noise in the hall died away. There was a pause of a few seconds: and then the piano was heard.

The first part of the concert was very successful except for Madam Glynn's item. The poor lady sang *Killarney* in a bodiless gasping voice, with all the old-fashioned mannerisms of intonation and pronunciation which she believed lent elegance to her singing. She looked as if she had been resuscitated from an old stage wardrobe and the cheaper parts of the hall made fun of her high wailing notes. The first tenor and the contralto, however, brought down the house. Kathleen played a selection of Irish airs which was generously applauded. The first part closed with a stirring patriotic recitation delivered by a young lady who arranged amateur theatricals. It was deservedly applauded; and, when it was ended, the men went out for the interval, content.

## A MOTHER

All this time the dressing-room was a hive of excitement. In one corner were Mr. Holohan, Mr. Fitzpatrick, Miss Beirne, two of the steward, the baritone, the bass, and Mr. O'Madden Burke. Mr. O'Madden Burke said it was the most scandalous exhibition he had ever witnessed. Miss Kathleen Kearney's musical career was ended in Dublin after that, he said. The baritone was asked what did he think of Mrs. Kearney's conduct. He did not like to say anything. He had been paid his money and wished to be at peace with men. However, he said that Mrs. Kearney might have taken the *artistes* into consideration. The stewards and the secretaries debated hotly as to what should be done when the interval came.

'I agree with Miss Beirne,' said Mr. O'Madden Burke. 'Pay her nothing.'

In another corner of the room were Mrs. Kearney and her husband, Mr. Bell, Miss Healy and the young lady who had to recite the patriotic piece. Mrs. Kearney said that the committee had treated her scandalously. She had spared neither trouble nor expense and this was how she was repaid.

They thought they had only a girl to deal with and that, therefore, they could ride roughshod over her. But she would show them their mistake. They wouldn't have dared to have treated her like that if she had been a man. But she would see that her daughter got her rights: she wouldn't be fooled. If they didn't pay her to the last farthing she would make Dublin ring. Of course she was sorry for the sake of the *artistes*. But what else could she do? She appealed to the second tenor, who said he thought she had not been well treated. Then she appealed to Miss Healy. Miss Healy wanted to join the other group, but she did not like to do so because she was a great friend of Kathleen's and the Kearneys had often invited her to their house.

As soon as the first part was ended Mr. Fitzpatrick and Mr. Holohan went over to Mrs. Kearney and told her that the other four guineas would be paid after the committee meeting on the following Tuesday and that, in case her daughter did not play for the second part, the committee would consider the contract broken and would pay nothing.

'I haven't seen any committee,' said Mrs. Kearney angrily. 'My daughter has her contract. She will get four pounds eight into her hand or a foot she won't put on that platform.'

'I'm surprised at you, Mrs. Kearney,' said Mr. Holohan. 'I never thought you would treat us this way.'

'And what way did you treat me?' asked Mrs. Kearney.

Her face was inundated with an angry colour and she looked as if she would attack someone with her hands.

'I'm asking for my rights,' she said.

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'You might have some sense of decency,' said Mr. Holohan.

'Might I, indeed? . . . And when I ask when my daughter is going to be paid I can't get a civil answer.'

She tossed her head and assumed a haughty voice:

'You must speak to the secretary. It's not my business. I'm a great fellow fol-the-diddle-I-do.'

'I thought you were a lady,' said Mr. Holohan, walking away from her abruptly.

After that Mrs. Kearney's conduct was condemned on all hands: everyone approved of what the committee had done. She stood at the door, haggard with rage, arguing with her husband and daughter, gesticulating with them. She waited until it was time for the second part to begin in the hope that the secretaries would approach her. But Miss Healy had kindly consented to play one or two accompaniments. Mrs. Kearney had to stand aside to allow the baritone and his accompanist to pass up to the platform. She stood still for an instant like an angry stone image and, when the first notes of the song struck her ear, she caught up her daughter's cloak and said to her husband:

'Get a cab!'

He went out at once. Mrs. Kearney wrapped the cloak round her daughter and followed him. As she passed through the doorway she stopped and glared into Mr. Holohan's face.

'I'm not done with you yet,' she said.

'But I'm done with you,' said Mr. Holohan.

Kathleen followed her mother meekly. Mr. Holohan began to pace up and down the room, in order to cool himself for he felt his skin on fire.

'That's a nice lady!' he said. 'O, she's a nice lady!'

'You did the proper thing, Holohan,' said Mr. O'Madden Burke, poised upon his umbrella in approval.

## GRACE

Two gentlemen who were in the lavatory at the time tried to lift him up: but he was quite helpless. He lay curled up at the foot of the stairs down which he had fallen. They succeeded in turning him over. His hat had rolled a few yards away and his clothes were smeared with the filth and ooze of the floor on which he had lain, face downwards. His eyes were

closed and he breathed with a grunting noise. A thin stream of blood trickled from the corner of his mouth.

These two gentlemen and one of the curates carried him up the stairs and laid him down again on the floor of the bar. In two minutes he was surrounded by a ring of men. The manager of the bar asked every one who he was and who was with him. No one knew who he was, but one of the curates said he had served the gentleman with a small rum.

'Was he by himself?' asked the manager.

'No, sir. There was two gentlemen with him.'

'And where are they?'

No one knew; a voice said:

'Give him air. He's fainted.'

The ring of onlookers distended and closed again elastically. A dark medal of blood had formed itself near the man's head on the tessellated floor. The manager, alarmed by the grey pallor of the man's face, sent for a policeman.

His collar was unfastened and his necktie undone. He opened his eyes for an instant, sighed and closed them again. One of the gentlemen who had carried him upstairs held a dinged silk hat in his hand. The manager asked repeatedly did no one know who the injured man was or where had his friends gone. The door of the bar opened and an immense constable entered. A crowd which had followed him down the laneway collected outside the door, struggling to look in through the glass panels.

The manager at once began to narrate what he knew. The constable, a young man with thick immobile features, listened. He moved his head slowly to right and left and from the manager to the person on the floor, as if he feared to be the victim of some delusion. Then he drew off his glove, produced a small book from his waist, licked the lead of his pencil and made ready to indite. He asked in a suspicious provincial accent:

'Who is the man? What's his name and address?'

A young man in a cycling-suit cleared his way through the ring of bystanders. He knelt down promptly beside the injured man and called for water. The constable knelt down also to help. The young man washed the blood from the injured man's mouth and then called for some brandy. The constable repeated the order in an authoritative voice until a curate came running with the glass. The brandy was forced down the man's throat. In a few seconds he opened his eyes and looked about him. He looked at the circle of faces and then, understanding, strove to rise to his feet.

'You're all right now?' asked the young man in the cycling-suit.

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'Sha, 's nothing,' said the injured man, trying to stand up.

He was helped to his feet. The manager said something about a hospital and some of the bystanders gave advice. The battered silk hat was placed on the man's head. The constable asked:

'Where do you live?'

The man, without answering, began to twirl the end of his moustache. He made light of his accident. It was nothing, he said, only a little accident. He spoke very thickly.

'Where do you live?' repeated the constable.

The man said they were to get a cab for him. While the point was being debated a tall agile gentleman of fair complexion, wearing a long yellow ulster, came from the far end of the bar. Seeing the spectacle, he called out:

'Hallo, Tom, old man! What's the trouble?'

'Sha, 's nothing,' said the man.

The new-comer surveyed the deplorable figure before him and then turned to the constable, saying:

'It's all right, constable. I'll see him home.'

The constable touched his helmet and answered:

'All right, Mr. Power!'

'Come now, Tom,' said Mr. Power, taking his friend by the arm. 'No bones broken. What? Can you walk?'

The young man in the cycling-suit took the man by the other arm and the crowd divided.

'How did you get yourself into this mess?' asked Mr. Power.

'The gentleman fell down the stairs,' said the young man.

'I 'ery 'uch o'liged to you, sir,' said the injured man.

'Not at all.'

'an't we have a little . . .?'

'Not now. Not now.'

The three men left the bar and the crowd sifted through the doors into the laneway. The manager brought the constable to the stairs to inspect the scene of the accident. They agreed that the gentleman must have missed his footing. The customers returned to the counter and a curate set about removing the traces of blood from the floor.

When they came out into Grafton Street, Mr. Power whistled for an outsider. The injured man said again as well as he could:

'I 'ery 'uch o'liged to you, sir. I hope we'll 'eet again. 'y na'e is Kernan.'

The shock and the incipient pain had partly sobered him.

'Don't mention it,' said the young man.

They shook hands. Mr. Kernan was hoisted on to the car and, while Mr. Power was giving directions to the carman, he expressed his gratitude to the young man and regretted that they could not have a little drink together.

'Another time,' said the young man.

The car drove off towards Westmoreland Street. As it passed the Ballast Office the clock showed half-past nine. A keen east wind hit them, blowing from the mouth of the river. Mr. Kernan was huddled together with cold. His friend asked him to tell how the accident had happened.

'I 'an't 'an,' he answered, ' 'y 'on'gue is hurt.'

'Show.'

The other leaned over the well of the car and peered into Mr. Kernan's mouth but he could not see. He struck a match and, sheltering it in the shell of his hands, peered again into the mouth which Mr. Kernan opened obediently. The swaying movement of the car brought the match to and from the opened mouth. The lower teeth and gums were covered with clotted blood and a minute piece of the tongue seemed to have been bitten off. The match was blown out.

'That's ugly,' said Mr. Power.

'Sha, 's nothing,' said Mr. Kernan, closing his mouth and pulling the collar of his filthy coat across his neck.

Mr. Kernan was a commercial traveller of the old school which believed in the dignity of its calling. He had never been seen in the city without a silk hat of some decency and a pair of gaiters. By grace of these two articles of clothing, he said, a man could always pass muster. He carried on the tradition of his Napoleon, the great Blackwhite, whose memory he evoked at times by legend and mimicry. Modern business methods had spared him only so far as to allow him a little office in Crowe Street, on the window blind of which was written the name of his firm with the address — London, E.C. On the mantelpiece of this little office a little leaden battalion of canisters was drawn up and on the table before the window stood four or five china bowls which were usually half full of a black liquid. From these bowls Mr. Kernan tasted tea. He took a mouthful, drew it up, saturated his palate with it and then spat it forth into the grate. Then he paused to judge.

Mr. Power, a much younger man, was employed in the Royal Irish Constabulary Office in Dublin Castle. The arc of his social rise intersected the arc of his friend's decline, but Mr. Kernan's decline was mitigated by the fact that certain of those friends who had known him at his highest point of success still esteemed him as a character. Mr. Power was



one of these friends. His inexplicable debts were a byword in his circle; he was a debonair young man.

The car halted before a small house on the Glasnevin road and Mr. Kernan was helped into the house. His wife put him to bed, while Mr. Power sat downstairs in the kitchen asking the children where they went to school and what book they were in. The children — two girls and a boy, conscious of their father's helplessness and of their mother's absence, began some horseplay with him. He was surprised at their manners and at their accents, and his brow grew thoughtful. After a while Mrs. Kernan entered the kitchen, exclaiming:

'Such a sight! O, he'll do for himself one day and that's the holy alls of it. He's been drinking since Friday.'

Mr. Power was careful to explain to her, that he was not responsible, that he had come on the scene by the merest accident. Mrs. Kernan, remembering Mr. Power's good offices during domestic quarrels, as well as many small, but opportune loans, said:

'O, you needn't tell me that, Mr. Power. I know you're a friend of his, not like some of the others he does be with. They're all right so long as he has money in his pocket to keep him out from his wife and family. Nice friends! Who was he with tonight, I'd like to know?'

Mr. Power shook his head but said nothing.

'I'm so sorry,' she continued, 'that I've nothing in the house to offer you. But if you wait a minute I'll send round to Fogarty's, at the corner.'

Mr. Power stood up.

'We were waiting for him to come home with the money. He never seems to think he has a home at all.'

'O, now, Mrs. Kernan,' said Mr. Power, 'we'll make him turn over a new leaf. I'll talk to Martin. He's the man. We'll come here one of these nights and talk it over.'

She saw him to the door. The carman was stamping up and down the footpath, and swinging his arms to warm himself.

'It's very kind of you to bring him home,' she said.

'Not at all,' said Mr. Power.

He got up on the car. As it drove off he raised his hat to her gaily.

'We'll make a new man of him,' he said. 'Good night, Mrs. Kernan.'

Mrs. Kernan's puzzled eyes watched the car till it was out of sight. Then she withdrew them, went into the house and emptied her husband's pockets.

She was an active, practical woman of middle age. Not long before she

had celebrated her silver wedding and renewed her intimacy with her husband by waltzing with him to Mr. Power's accompaniment. In her days of courtship, Mr. Kernan had seemed to her a not ungallant figure: and she still hurried to the chapel door whenever a wedding was reported and, seeing the bridal pair, recalled with vivid pleasure how she had passed out of the Star of the Sea Church in Sandymount, leaning on the arm of a jovial well-fed man, who was dressed smartly in a frock-coat and lavender trousers and carried a silk hat gracefully balanced upon his other arm. After three weeks she had found a wife's life irksome and, later on, when she was beginning to find it unbearable, she had become a mother. The part of mother presented to her no insuperable difficulties and for twenty-five years she had kept house shrewdly for her husband. Her two eldest sons were launched. One was in a draper's shop in Glasgow and the other was clerk to a tea-merchant in Belfast. They were good sons, wrote regularly and sometimes sent home money. The other children were still at school.

Mr. Kernan sent a letter to his office next day and remained in bed. She made beef-tea for him and scolded him roundly. She accepted his frequent intemperance as part of the climate, healed him dutifully whenever he was sick and always tried to make him eat a breakfast. There were worse husbands. He had never been violent since the boys had grown up, and she knew that he would walk to the end of Thomas Street and back again to book even a small order.

Two nights after, his friends came to see him. She brought them up to his bedroom, the air of which was impregnated with a personal odour, and gave them chairs at the fire. Mr. Kernan's tongue, the occasional stinging pain of which had made him somewhat irritable during the day, became more polite. He sat propped up in the bed by pillows and the little colour in his puffy cheeks made them resemble warm cinders. He apologised to his guests for the disorder of the room, but at the same time looked at them a little proudly, with a veteran's pride.

He was quite unconscious that he was the victim of a plot which his friends, Mr. Cunningham, Mr. M'Coy and Mr. Power had disclosed to Mrs. Kernan in the parlour. The idea had been Mr. Power's, but its development was entrusted to Mr. Cunningham. Mr. Kernan came of Protestant stock and, though he had been converted to the Catholic faith at the time of his marriage, he had not been in the pale of the Church for twenty years. He was fond, moreover, of giving side-thrusts at Catholicism.

Mr. Cunningham was the very man for such a case. He was an elder

colleague of Mr. Power. His own domestic life was not very happy. People had great sympathy with him, for it was known that he had married an unpresentable woman who was an incurable drunkard. He had set up house for her six times; and each time she had pawned the furniture on him.

Every one had respect for poor Martin Cunningham. He was a thoroughly sensible man, influential and intelligent. His blade of human knowledge, natural astuteness particularised by long association with cases in the police courts, had been tempered by brief immersions in the waters of general philosophy. He was well informed. His friends bowed to his opinions and considered that his face was like Shakespeare's.

When the plot had been disclosed to her, Mrs. Kernan had said:

'I leave it all in your hands, Mr. Cunningham.'

After a quarter of a century of married life, she had very few illusions left. Religion for her was a habit, and she suspected that a man of her husband's age would not change greatly before death. She was tempted to see a curious appropriateness in his accident and, but that she did not wish to seem bloody-minded, she would have told the gentlemen that Mr. Kernan's tongue would not suffer by being shortened. However, Mr. Cunningham was a capable man; and religion was religion. The scheme might do good and, at least, it could do no harm. Her beliefs were not extravagant. She believed steadily in the Sacred Heart as the most generally useful of all Catholic devotions and approved of the sacraments. Her faith was bounded by her kitchen, but, if she was put to it, she could believe also in the banshee and in the Holy Ghost.

The gentlemen began to talk of the accident. Mr. Cunningham said that he had once known a similar case. A man of seventy had bitten off a piece of his tongue during an epileptic fit and the tongue had filled in again, so that no one could see a trace of the bite.

'Well, I'm not seventy,' said the invalid.

'God forbid,' said Mr. Cunningham.

'It doesn't pain you now?' asked Mr. M'Coy.

Mr. M'Coy had been at one time a tenor of some reputation. His wife, who had been a soprano, still taught young children to play the piano at low terms. His line of life had not been the shortest distance between two points and for short periods he had been driven to live by his wits. He had been a clerk in the Midland Railway, a canvasser for advertisements for the *Irish Times* and for *The Freeman's Journal*, a town traveller for a coal firm on commission, a private inquiry agent, a clerk in the office of the Sub-Sheriff, and he had recently become secretary to the City Coroner.

His new office made him professionally interested in Mr. Kerran's case.

'Pain? Not much,' answered Mr. Kernan. 'But it's so sickening. I feel as if I wanted to retch off.'

'That's the booze,' said Mr. Cunningham firmly.

'No,' said Mr. Kernan. 'I think I caught cold on the car. There's something keeps coming into my throat, phlegm or . . .'

'Mucus,' said Mr. M'Coy.

'It keeps coming like from down in my throat; sickening thing.'

'Yes, yes,' said Mr. M'Coy, 'that's the thorax.'

He looked at Mr. Cunningham and Mr. Power at the same time with an air of challenge. Mr. Cunningham nodded his head rapidly and Mr. Power said:

'Ah, well, all's well that ends well.'

'I'm very much obliged to you, old man,' said the invalid.

Mr. Power waved his hand.

'Those other two fellows I was with . . .'

'Who were you with?' asked Mr. Cunningham.

'A chap. I don't know his name. Damn it now, what's his name? Little chap with sandy hair. . . .'

'And who else?'

'Harford.'

'Hm,' said Mr. Cunningham.

When Mr. Cunningham made that remark, people were silent. It was known that the speaker had secret sources of information. In this case the monosyllable had a moral intention. Mr. Harford sometimes formed one of a little detachment which left the city shortly after noon on Sunday with the purpose of arriving as soon as possible at some public-house on the outskirts of the city where its members duly qualified themselves as *bona-fide* travellers. But his fellow-travellers had never consented to overlook his origin. He had begun life as an obscure financier by lending small sums of money to workmen at usurious interest. Later on he had become the partner of a very fat, short gentleman, Mr. Goldberg, in the Liffey Loan Bank. Though he had never embraced more than the Jewish ethical code, his fellow-Catholics, whenever they had smarted in person or by proxy under his exactions, spoke of him bitterly as an Irish Jew and an illiterate, and saw divine disapproval of usury made manifest through the person of his idiot son. At other times they remembered his good points.

'I wonder where did he go to,' said Mr. Kernan.

He wished the details of the incident to remain vague. He wished his

## DUBLINERS

friends to think there had been some mistake, that Mr. Harford and he had missed each other. His friends, who knew quite well Mr. Harford's manners in drinking were silent. Mr. Power said again:

'All's well that ends well.'

Mr. Kernan changed the subject at once.

'That was a decent young chap, that medical fellow,' he said. 'Only for him . . .'

'O, only for him,' said Mr. Power, 'it might have been a case of seven days, without the option of a fine.'

'Yes, yes,' said Mr. Kernan, trying to remember. 'I remember now there ~~was~~ a policeman. Decent young fellow, he seemed. How did it happen at all?'

'It happened that you were peloothered, Tom,' said Mr. Cunningham gravely.

'True bill,' said Mr. Kernan, equally gravely.

'I suppose you squared the constable, Jack,' said Mr. M'Coy.

Mr. Power did not relish the use of his Christian name. He was not straight-laced, but he could not forget that Mr. M'Coy had recently made a crusade in search of valises and portmanteaus to enable Mrs. M'Coy to fulfil imaginary engagements in the country. More than he resented the fact that he had been victimised, he resented such low playing of the game. He answered the question, therefore, as if Mr. Kernan had asked it.

The narrative made Mr. Kernan indignant. He was keenly conscious of his citizenship, wished to live with his city on terms mutually honourable and resented any affront put upon him by those whom he called country bumpkins.

'Is this what we pay rates for?' he asked. 'To feed and clothe these ignorant bostooms . . . and they're nothing else.'

Mr. Cunningham laughed. He was a Castle official only during office hours.

'How could they be anything else, Tom?' he said.

He assumed a thick, provincial accent and said in a tone of command: '65, catch your cabbage!'

Everyone laughed. Mr. M'Coy, who wanted to enter the conversation by any door, pretended that he had never heard the story. Mr. Cunningham said:

'It is supposed — they say, you know — to take place in the depot where they get these thundering big country fellows, omadhauns, you know, to drill. The sergeant makes them stand in a row against the wall and hold up their plates.'

He illustrated the story by grotesque gestures.

'At dinner, you know. Then he has a bloody big bowl of cabbage before him on the table and a bloody big spoon like a shovel. He takes up a wad of cabbage on the spoon and pegs it across the room and the poor devils have to try and catch it on their plates: *65, catch your cabbage.*'

Every one laughed again: but Mr. Kernan was somewhat indignant still. He talked of writing a letter to the papers.

'These yahoos coming up here,' he said, 'think they can boss the people. I needn't tell you, Martin, what kind of men they are.'

Mr. Cunningham gave a qualified assent.

'It's like everything else in this world,' he said. 'You get some bad ones and you get some good ones.'

'O yes, you get some good ones, I admit,' said Mr. Kernan, satisfied.

'It's better to have nothing to say to them,' said Mr. M'Coy. 'That's my opinion!'

Mrs. Kernan entered the room and, placing a tray on the table, said:

'Help yourselves, gentlemen.'

Mr. Power stood up to officiate, offering her his chair. She declined it, saying she was ironing downstairs, and, after having exchanged a nod with Mr. Cunningham behind Mr. Power's back, prepared to leave the room. Her husband called out to her:

'And have you nothing for me, duckie?'

'O, you! The back of my hand to you!' said Mrs. Kernan tartly.

Her husband called after her:

'Nothing for poor little hubby!'

He assumed such a comical face and voice that the distribution of the bottles of stout took place amid general merriment.

The gentlemen drank from their glasses, set the glasses again on the table and paused. Then Mr. Cunningham turned towards Mr. Power and said casually:

'On Thursday night, you said, Jack?'

'Thursday, yes,' said Mr. Power.

'Righto!' said Mr. Cunningham promptly.

'We can meet in M'Auley's,' said Mr. M'Coy. 'That'll be the most convenient place.'

'But we mustn't be late,' said Mr. Power earnestly, 'because it is sure to be crammed to the doors.'

'We can meet at half-seven,' said Mr. M'Coy.

'Righto!' said Mr. Cunningham.

'Half-seven at M'Auley's be it!'

## DUBLINERS

There was a short silence. Mr. Kernan waited to see whether he would be taken into his friends' confidence. Then he asked:

'What's in the wind?'

'O, it's nothing,' said Mr. Cunningham. 'It's only a little matter that we're arranging about for Thursday.'

'The opera, is it?' said Mr. Kernan.

'No, no,' said Mr. Cunningham in an evasive tone, 'it's just a little' . . . spiritual matter.'

'O,' said Mr. Kernan.

There was silence again. Then Mr. Power said, point blank:

'To tell you the truth, Tom, we're going to make a retreat.'

'Yes, that's it,' said Mr. Cunningham, 'Jack and I and M'Coy here—we're all going to wash the pot.'

He uttered the metaphor with a certain homely energy and, encouraged by his own voice, proceeded:

'You see, we may as well all admit we're a nice collection of scoundrels, one and all. I say, one and all,' he added with gruff charity and turning to Mr. Power. 'Own up now!'

'I own up,' said Mr. Power.

'And I own up,' said Mr. M'Coy.

'So we're going to wash the pot together,' said Mr. Cunningham.

A thought seemed to strike him. He turned suddenly to the invalid and said:

'D'ye know what, Tom, has just occurred to me? You might join in and we'd have a four-handed reel.'

'Good idea,' said Mr. Power. 'The four of us together.'

Mr. Kernan was silent. The proposal conveyed very little meaning to his mind, but understanding that some spiritual agencies were about to concern themselves on his behalf, he thought he owed it to his dignity to show a stiff neck. He took no part in the conversation for a long while, but listened, with an air of calm enmity, while his friends discussed the Jesuits.

'I haven't such a bad opinion of the Jesuits,' he said, intervening at length. 'They're an educated order. I believe they mean well, too.'

'They're the grandest order in the Church, Tom,' said Mr. Cunningham, with enthusiasm. 'The General of the Jesuits stands next to the Pope.'

'There's no mistake about it,' said Mr. M'Coy, 'if you want a thing well done and no flies about, you go to a Jesuit. They're the boyos have influence. I'll tell you a case in point. . . .'

'The Jesuits are a fine body of men,' said Mr. Power.

'It's a curious thing,' said Mr. Cunningham, 'about the Jesuit Order. Every other order of the Church had to be reformed at some time or other, but the Jesuit Order was never once reformed. It never fell away.'

'Is that so?' asked Mr. M'Coy.

'That's a fact,' said Mr. Cunningham. 'That's history.'

'Look at their church, too,' said Mr. Power. 'Look at the congregation they have.'

'The Jesuits cater for the upper classes,' said Mr. M'Coy.

'Of course,' said Mr. Power.

'Yes,' said Mr. Kernan. 'That's why I have a feeling for them. It's so one of those secular priests, ignorant, bumptious . . .'

'They're all good men,' said Mr. Cunningham, 'each in his own way. The Irish priesthood is honoured all the world over.'

'O yes,' said Mr. Power.

'Not like some of the other priesthoods on the continent,' said Mr. M'Coy, 'unworthy of the name.'

'Perhaps you're right,' said Mr. Kernan, relenting.

'Of course I'm right,' said Mr. Cunningham. 'I haven't been in the world all this time and seen most sides of it without being a judge of character.'

The gentlemen drank again, one following another's example. Mr. Kernan seemed to be weighing something in his mind. He was impressed. He had a high opinion of Mr. Cunningham as a judge of character and as a reader of faces. He asked for particulars.

'O, it's just a retreat, you know,' said Mr. Cunningham. 'Father Purdon is giving it. It's for business men, you know.'

'He won't be too hard on us, Tom,' said Mr. Power persuasively.

'Father Purdon? Father Purdon?' said the invalid.

'O, you must know him, Tom,' said Mr. Cunningham stoutly. 'Fine, jolly fellow! He's a man of the world like ourselves.'

'Ah . . . yes. I think I know him. Rather red face; tall.'

'That's the man.'

And tell me, Martin . . . Is he a good preacher?

'Munno . . . It's not exactly a sermon, you know. It's just a kind of a friendly talk, you know, in a common-sense way.'

Mr. Kernan deliberated. Mr. M'Coy said:

'Father Tom Burke, that was the boy.'

'O, Father Tom Burke,' said Mr. Cunningham, 'that was a born orator. Did you ever hear him, Tom?'

'Did I ever hear him!' said the invalid, nettled. 'Rather! I heard him. . . '



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'And yet they say he wasn't much of a theologian,' said Mr. Cunningham.

'Is that so?' said Mr. M'Coy.

'O, of course, nothing wrong, you know. Only sometimes, they say, he didn't preach what was quite orthodox.'

'Ah! . . . he was a splendid man,' said Mr. M'Coy.

'I heard him once,' Mr. Kernan continued. 'I forget the subject of his discourse now. Crofton and I were in the back of the . . . pit, you know . . . the . . .'

'The body,' said Mr. Cunningham.

'Yes, in the back near the door. I forget now what . . . O yes, it was on the Pope, ~~the~~ late Pope. I remember it well. Upon my word it was magnificent, the style of the oratory. And his voice! God! hadn't he a voice! *The Prisoner of the Vatican*, he called him. I remember Crofton saying to me when we came out. . . .'

'But he's an Orangeman, Crofton, isn't he?' said Mr. Power.

''Course he is,' said Mr. Kernan, 'and a damned decent Orangeman, too. We went into Butler's in Moore Street — faith, I was genuinely moved, tell you the God's truth — and I remember well his very words. Kernan, he said, *we worship at different altars*, he said, *but our belief is the same*. Struck me as very well put.'

'There's a good deal in that,' said Mr. Power. 'There used always be crowds of Protestants in the chapel where Father Tom was preaching.'

'There's not much difference between us,' said Mr. M'Coy. 'We both believe in . . .'

He hesitated for a moment.

' . . . in the Redeemer. Only they don't believe in the Pope and in the mother of God.'

'But, of course,' said Mr. Cunningham quietly and effectively, 'our religion is *the* religion, the old, original faith.'

'Not a doubt of it,' said Mr. Kernan warmly.

Mrs. Kernan came to the door of the bedroom and announced:

'Here's a visitor for you!'

'Who is it?'

'Mr. Fogarty.'

'O, come in! come in!'

A pale, oval face came forward into the light. The arch of its fair trailing moustache was repeated in the fair eyebrows looped above pleasantly astonished eyes. Mr. Fogarty was a modest grocer. He had failed in business in a licensed house in the city because his financial condition had

constrained him to tie himself to second-class distillers and brewers. He had opened a small shop on Glasnevin Road where, he flattered himself, his manners would ingratiate him with the housewives of the district. He bore himself with a certain grace, complimented little children and spoke with a neat enunciation. He was not without culture.

Mr. Fogarty brought a gift with him, a half-pint of special whiskey. He inquired politely for Mr. Kernan, placed his gift on the table and sat down with the company on equal terms. Mr. Kernan appreciated the gift all the more since he was aware that there was a small account for groceries unsettled between him and Mr. Fogarty. He said:

'I wouldn't doubt you, old man. Open that, Jack, will you?'

Mr. Power again officiated. Glasses were rinsed and five small measures of whiskey were poured out. This new influence enlivened the conversation. Mr. Fogarty, sitting on a small area of the chair, was specially interested.

'Pope Leo XIII,' said Mr. Cunningham, 'was one of the lights of the age. His great idea, you know, was the union of the Latin and Greek Churches. That was the aim of his life.'

'I often heard he was one of the most intellectual men in Europe,' said Mr. Power. 'I mean, apart from his being Pope.'

'So he was,' said Mr. Cunningham, 'if not the most so. His motto, you know, as Pope, was *Lux upon Lux — Light upon Light*.'

'No, no,' said Mr. Fogarty eagerly. 'I think you're wrong there. It was *Lux in Tenebris*, I think — *Light in Darkness*.'

'O yes,' said Mr. M'Coy, '*Tenebrae*.'

'Allow me,' said Mr. Cunningham positively, 'it was *Lux upon Lux*. And Pius IX his predecessor's motto was *Crux upon Crux* — that is, *Cross upon Cross* — to show the difference between their two pontificates.'

The inference was allowed. Mr. Cunningham continued.

'Pope Leo, you know, was a great scholar and a poet.'

'He had a strong face,' said Mr. Kernan.

'Yes,' said Mr. Cunningham. 'He wrote Latin poetry.'

'Is that so?' said Mr. Fogarty.

Mr. M'Coy tasted his whiskey contentedly and shook his head with a double intention, saying:

'That's no joke, I can tell you.'

'We didn't learn that, Tom,' said Mr. Power, following Mr. M'Coy's example, 'when we went to the penny-a-week school.'

'There was many a good man went to the penny-a-week school with a sod of turf under his oxtail,' said Mr. Kernan sententiously. 'The old

system was the best: plain honest education. None of your modern trumpery. . . .

'Quite right,' said Mr. Power.

'No superfluities,' said Mr. Fogarty.

He enunciated the word and then drank gravely.

'I remember reading,' said Mr. Cunningham, 'that one of Pope Leo's poems was on the invention of the photograph — in Latin, of course.'

'On the photograph!' exclaimed Mr. Kernan.

'Yes,' said Mr. Cunningham.

He also drank from his glass.

'Well, you know,' said Mr. M'Coy, 'isn't the photograph wonderful when you come to think of it?'

'O, of course,' said Mr. Power, 'great minds can see things.'

'As the poet says: *Great minds are very near to madness*,' said Mr. Fogarty.

Mr. Kernan seemed to be troubled in mind. He made an effort to recall the Protestant theology on some thorny points and in the end addressed Mr. Cunningham.

'Tell me, Martin,' he said. 'Weren't some of the popes — of course, not our present man, or his predecessor, but some of the old popes — not exactly . . . you know . . . up to the knocker?'

There was a silence. Mr. Cunningham said:

'O, of course, there were some bad lots . . . But the astonishing thing is this. Not one of them, not the biggest drunkard, not the most . . . out-and-out ruffian, not one of them ever preached *ex cathedra* a word of false doctrine. Now isn't that an astonishing thing?'

'That is,' said Mr. Kernan.

'Yes, because when the Pope speaks *ex cathedra*,' Mr. Fogarty explained, 'he is infallible.'

'Yes,' said Mr. Cunningham.

'O, I know about the infallibility of the Pope. I remember I was younger then . . . Or was it that . . . ?'

Mr. Fogarty interrupted. He took up the bottle and helped the others to a little more. Mr. M'Coy, seeing that there was not enough to go round, pleaded that he had not finished his first measure. The others accepted under protest. The light music of whisky falling into glasses made an agreeable interlude.

'What's that you were saying, Tom?' asked Mr. M'Coy.

'Papal infallibility,' said Mr. Cunningham, 'that was the greatest scene in the whole history of the Church.'

'How was that, Martin?' asked Mr. Power.

Mr. Cunningham held up two thick fingers.

'In the sacred college, you know, of cardinals and archbishops and bishops there were two men who held out against it while the others were all for it. The whole conclave except these two was unanimous. No! They wouldn't have it!'

'Ha!' said Mr. M'Coy.

'And they were a German cardinal by the name of Dolling . . . or Dowling . . . or —'

'Dowling was no German, and that's a sure five,' said Mr. Po ver laughing.

'Well, this great German cardinal whatever his name was, was one; and the other was John MacHale.'

'What?' cried Mr. Kernan. 'Is it John of Tuam?'

'Are you sure of that now?' asked Mr. Fogarty dubiously. 'I thought it was some Italian or American.'

'John of Tuam,' repeated Mr. Cunningham, 'was the man.'

He drank and the other gentlemen followed his lead. Then he resumed:

'There they were at it, all the cardinals and bishops and archbishops from all the ends of the earth and these two fighting dog and devil until at last the Pope himself stood up and declared infallibility a dogma of the Church *ex cathedra*. On the very moment John MacHale, who had been arguing against it, stood up and shouted out with the voice of a lion: "*Credo!*"'

'*I believe!*' said Mr. Fogarty.

'*Credo!*' said Mr. Cunningham. 'That showed the faith he had. He submitted the moment the Pope spoke.'

'And what about Dowling?' asked Mr. M'Coy.

'The German cardinal wouldn't submit. He left the Church.'

Mr. Cunningham's words had built up the vast image of the Church in the minds of his hearers. His deep, raucous voice had thrilled them as it uttered the word of belief and submission. When Mrs. Kernan came into the room, drying her hands, she came into a solemn company. She did not disturb the silence, but leaned over the rail at the foot of the bed.

'I once saw John MacHale,' said Mr. Kernan, 'and I'll never forget it as long as I live.'

He turned towards his wife to be confirmed.

'I often told you that.'

Mrs. Kernan nodded.

'It was at the unveiling of Sir John Gray's statue. Edmund Dwyer

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Gray was speaking, blathering away, and here was this old fellow, crabbed-looking old chap, looking at him from under his bushy eyebrows.'

Mr. Kernan knitted his brows and, lowering his head like an angry bull, glared at his wife.

'God!' he exclaimed, resuming his natural face, 'I never saw such an eye in a man's head. It was as much as to say: *I have you properly tipped, my lad.* He had an eye like a hawk.'

'None of the Grays was any good,' said Mr. Power.

There was a pause again. Mr. Power turned to Mrs. Kernan and said with abrupt joviality:

'Well, Mr. Kernan, we're going to make your man here a good holy pious and God-fearing Roman Catholic.'

He swept his arm round the company inclusively.

'We're all going to make a retreat together and confess our sins — and God knows we want it badly.'

'I don't mind,' said Mr. Kernan, smiling a little nervously.

Mrs. Kernan thought it would be wiser to conceal her satisfaction. So she said:

'I pity the poor priest that has to listen to your tale.'

Mr. Kernan's expression changed.

'If he doesn't like it,' he said bluntly, 'he can . . . do the other thing. I'll just tell him my little tale of woe. I'm not such a bad fellow. . . .'

Mr. Cunningham intervened promptly.

'We'll all renounce the devil,' he said, 'together, not forgetting his works and pimps.'

'Get behind me, Satan!' said Mr. Fogarty, laughing and looking at the others.

Mr. Power said nothing. He felt completely outgeneralled. But a pleased expression flickered across his face.

'All we have to do,' said Mr. Cunningham, 'is to stand up with lighted candles in our hands and renew our baptismal vows.'

'O, don't forget the candle, Tom,' said Mr. M'Coy, 'whatever you do.'

'What?' said Mr. Kernan. 'Must I have a candle?'

'O yes,' said Mr. Cunningham.

'No, damn it all,' said Mr. Kernan sensibly, 'I draw the line there. I'll do the job right enough! I'll do the retreat business and confession, and . . . all that business. But . . . no candles! No, damn it all, I bar the candles!'

He shook his head with farcical gravity.

'Listen to that!' said his wife.

'I bar the candles,' said Mr. Kernan, conscious of having created an effect on his audience and continuing to shake his head to and fro. 'I bar the magic-lantern business.'

Everyone laughed heartily.

'There's a nice Catholic for you!' said his wife.

'No candles!' repeated Mr. Kernan obdurately. 'That's off!'

The transept of the Jesuit Church in Gardiner Street was almost full; and still at every moment gentlemen entered from the side door and directed by the lay-brother, walked on tiptoe along the aisles until they found seating accommodation. The gentlemen were all well dressed and orderly. The light of the lamps of the church fell upon an assembly of black clothes and white collars, relieved here and there by tweeds, on dark mottled pillars of green marble and on lugubrious canvases. The gentlemen sat in the benches, having hitched their trousers slightly above their knees and laid their hats in security. They sat well back and gazed formally at the distant speck of red light which was suspended before the high altar.

In one of the benches near the pulpit sat Mr. Cunningham and Mr. Kernan. In the bench behind sat Mr. M'Coy alone; and in the bench behind him sat Mr. Power and Mr. Fogarty. Mr. M'Coy had tried unsuccessfully to find a place in the bench with the others, and, when the party had settled down in the form of a quincunx, he had tried unsuccessfully to make comic remarks. As these had not been well received, he had desisted. Even he was sensible of the decorous atmosphere and even he began to respond to the religious stimulus. In a whisper, Mr. Cunningham drew Mr. Kernan's attention to Mr. Harford, the moneylender, who sat some distance off, and to Mr. Fanning, the registration agent and mayor maker of the city, who was sitting immediately under the pulpit beside one of the newly elected councillors of the ward. To the right sat old Michael Grimes, the owner of three pawnbroker's shops, and Dan Hogan's nephew, who was up for the job in the Town Clerk's office. Further in front sat Mr. Hendrick, the chief reporter of *The Freeman's Journal*, and poor O'Carroll, an old friend of Mr. Kernan's, who had been at one time a considerable commercial figure. Gradually, as he recognised familiar faces, Mr. Kernan began to feel more at home. His hat, which had been rehabilitated by his wife, rested upon his knees. Once or twice he pulled down his cuffs with one hand while he held the brim of his hat lightly, but firmly, with the other hand.

A powerful-looking figure, the upper part of which was draped with a white surplice, was observed to be struggling up into the pulpit. Simultaneously the congregation unsettled, produced handkerchiefs and knelt upon them with care. Mr. Kernan followed the general example. The priest's figure now stood upright in the pulpit, two-thirds of its bulk, crowned by a massive red face, appearing above the balustrade.

Father Purdon knelt down, turned towards the red speck of light and, covering his face with his hands, prayed. After an interval, he uncovered his face and rose. The congregation rose also and settled again on its benches. Mr. Kernan restored his hat to its original position on his knee and presented an attentive face to the preacher. The preacher turned back each wide sleeve of his surplice with an elaborate large gesture and slowly surveyed the array of faces. Then he said :

*For the children of this world are wiser in their generation than the children of light. Wherefore make unto yourselves friends out of the mammon of iniquity so that when you die they may receive you into everlasting dwellings.*

Father Purdon developed the text with resonant assurance. It was one of the most difficult texts in all the Scriptures, he said, to interpret properly. It was a text which might seem to the casual observer at variance with the lofty morality elsewhere preached by Jesus Christ. But, he told his hearers, the text had seemed to him specially adapted for the guidance of those whose lot it was to lead the life of the world and who yet wished to lead that life not in the manner of worldlings. It was a text for business men and professional men. Jesus Christ, with His divine understanding of every cranny of our human nature, understood that all men were not called to the religious life, that by far the vast majority were forced to live in the world, and, to a certain extent, for the world: and in this sentence He designed to give them a word of counsel, setting before them as exemplars in the religious life those very worshippers of Mammon who were of all men the least solicitous in matters religious.

He told his hearers that he was there that evening for no terrifying, no extravagant purpose; but as a man of the world speaking to his fellow-men. He came to speak to business men and he would speak to them in a businesslike way. If he might use the metaphor, he said, he was their spiritual accountant; and he wished each and every one of his hearers to open his books, the books of his spiritual life, and see if they tallied accurately with conscience.

Jesus Christ was not a hard taskmaster. He understood our little

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failings, understood the weakness of our poor fallen nature, understood the temptations of this life. We might have had, we all had from time to time, our temptations: we might have, we all had, our failings. But one thing only, he said, he would ask of his hearers. And that was: to be straight and manly with God. If their accounts tallied in every point to say:

‘Well, I have verified my accounts. I find all well.’

But if, as might happen, there were some discrepancies, to admit the truth, to be frank and say like a man:

‘Well, I have looked into my accounts. I find this wrong and this wrong. But, with God’s grace, I will rectify this and this. I will set right my accounts.’

## THE DEAD

LILY, the caretaker’s daughter, was literally run off her feet. Hardly had she brought one gentleman into the little pantry behind the office on the ground floor and helped him off with his overcoat, than the wheezy hall-door bell clanged again and she had to scamper along the bare hallway to let in another guest. It was well for her she had not to attend to the ladies also. But Miss Kate and Miss Julia had thought of that and had converted the bathroom upstairs into a ladies’ dressing-room. Miss Kate and Miss Julia were there, gossiping and laughing and fussing, walking after each other to the head of the stairs, peering down over the banisters and calling down to Lily to ask her who had come.

It was always a great affair, the Misses Morkan’s annual dance. Everybody who knew them came to it, members of the family, old friends of the family, the members of Julia’s choir, any of Kate’s pupils that were grown up enough, and even some of Mary Jane’s pupils too. Never once had it fallen flat. For years and years it had gone off in splendid style, as long as anyone could remember; ever since Kate and Julia, after the death of their brother Pat, had left the house in Stoney Batter and taken Mary Jane, their only niece, to live with them in the dark, gaunt house on Usher’s Island, the upper part of which they had rented from Mr. Fulham, the corn-factor on the ground floor. That was a good thirty years ago if it was a day. Mary Jane, who was then a little girl in short clothes, was now the main prop of the household, for she had the organ in Haddington Road. She had been through the Academy and gave a



pupils' concert every year in the upper room of the Antient Concert Rooms. Many of her pupils belonged to the better-class families on the Kingstown and Dalkey line. Old as they were, her aunts also did their share. Julia, though she was quite grey, was still the leading soprano in Adam and Eve's, and Kate, being too feeble to go about much, gave music lessons to beginners on the old square piano in the back room. Lily, the caretaker's daughter, did housemaid's work for them. Though their life was modest, they believed in eating well; the best of everything: diamond-bone sirloins, three-shilling tea and the best bottled stout. But Lily seldom made a mistake in the orders, so that she got on well with her three mistresses. They were fussy, that was all. But the only thing they would not stand was back answers.

Of course, they had good reason to be fussy on such a night. And then it was long after ten o'clock and yet there was no sign of Gabriel and his wife. Besides they were dreadfully afraid that Freddy Malins might turn up screwed. They would not wish for worlds that any of Mary Jane's pupils should see him under the influence; and when he was like that it was sometimes very hard to manage him. Freddy Malins always came late, but they wondered what could be keeping Gabriel: and that was what brought them every two minutes to the banisters to ask Lily had Gabriel or Freddy come.

'O, Mr. Conroy,' said Lily to Gabriel when she opened the door for him, 'Miss Kate and Miss Julia thought you were never coming. Good night, Mrs. Conroy.'

'I'll engage they did,' said Gabriel, 'but they forget that my wife here takes three mortal hours to dress herself.'

He stood on the mat, scraping the snow from his goloshes, while Lily led his wife to the foot of the stairs and called out:

'Miss Kate, here's Mrs. Conroy.'

Kate and Julia came toddling down the dark stairs at once. Both of them kissed Gabriel's wife, said she must be perished alive, and asked was Gabriel with her.

'Here I am as right as the mail, Aunt Kate! Go on up. I'll follow,' called out Gabriel from the dark.

He continued scraping his feet vigorously while the three women went upstairs, laughing, to the ladies' dressing-room. A light fringe of snow lay like a cape on the shoulders of his overcoat and like toecaps on the toes of his goloshes; and, as the buttons of his overcoat slipped with a squeaking noise through the snow-stiffened frieze, a cold, fragrant air from out-of-doors escaped from crevices and folds.

## THE DEAD

'Is it snowing again, Mr. Conroy?' asked Lily.

She had preceded him into the pantry to help him off with his overcoat. Gabriel smiled at the three syllables she had given his surname and glanced at her. She was a slim, growing girl, pale in complexion and with lay-coloured hair. The gas in the pantry made her look still paler. Gabriel had known her when she was a child and used to sit on the lowest step nursing a rag doll.

'Yes, Lily,' he answered, 'and I think we're in for a night of it.'

He looked up at the pantry ceiling, which was shaking with the stamping and shuffling of feet on the floor above, listened for a moment to the piano and then glanced at the girl, who was folding his overcoat carefully at the end of a shelf.

'Tell me, Lily,' he said in a friendly tone, 'do you still go to school?

'O no, sir,' she answered. 'I'm done schooling this year and more.'

'O, then,' said Gabriel gaily, 'I suppose we'll be going to your wedding one of these fine days with your young man, eh?'

The girl glanced back at him over her shoulder and said with great bitterness:

'The men that is now is only all palaver and what they can get out of you.'

Gabriel coloured, as if he felt he had made a mistake and, without looking at her, kicked off his goloshes and flicked actively with his muffler at his patent-leather shoes.

He was a stout, tallish young man. The high colour of his cheeks pushed upwards even to his forehead, where it scattered itself in a few formless patches of pale red; and on his hairless face there scintillated restlessly the polished lenses and the bright gilt rims of the glasses which screened his delicate and restless eyes. His glossy black hair was parted in the middle and brushed in a long curve behind his ears where it curled slightly beneath the groove left by his hat.

When he had flicked lustre into his shoes he stood up and pulled his waistcoat down more tightly on his plump body. Then he took a coin rapidly from his pocket.

'O Lily,' he said, thrusting it into her hands, 'it's Christmas-time, isn't it? Just . . . here's a little . . .'

He walked rapidly towards the door.

'O no, sir!' cried the girl, following him. 'Really, sir, I wouldn't take it.'

'Christmas-time! Christmas-time!' said Gabriel, almost trotting to the stairs and waving his hand to her in deprecation.

The girl, seeing that he had gained the stairs, called out after him:  
 'Well, thank you, sir.'

He waited outside the drawing-room door until the waltz should finish, listening to the skirts that swept against it and to the shuffling of feet. He was still discomposed by the girl's bitter and sudden retort. It had cast a gloom over him which he tried to dispel by arranging his cuffs and the bows of his tie. He then took from his waistcoat pocket a little paper and glanced at the headings he had made for his speech. He was undecided about the lines from Robert Browning, for he feared they would be above the heads of his hearers. Some quotation that they would recognise from Shakespeare or from the Melodies would be better. The indelicate clacking of the men's heels and the shuffling of their soles reminded him that their grade of culture differed from his. He would only make himself ridiculous by quoting poetry to them which they could not understand. They would think that he was airing his superior education. He would fail with them just as he had failed with the girl in the pantry. He had taken up a wrong tone. His whole speech was a mistake from first to last, an utter failure.

Just then his aunts and his wife came out of the ladies' dressing-room. His aunts were two small, plainly dressed old women. Aunt Julia was an inch or so the taller. Her hair, drawn low over the tops of her ears, was grey; and grey also, with darker shadows, was her large flaccid face. Though she was stout in build and stood erect, her slow eyes and parted lips gave her the appearance of a woman who did not know where she was or where she was going. Aunt Kate was more vivacious. Her face, healthier than her sister's, was all puckers and creases, like a shrivelled red apple, and her hair, braided in the same old-fashioned way, had not lost its ripe nut colour.

They both kissed Gabriel frankly. He was their favourite nephew, the son of their dead elder sister, Ellen, who had married T. J. Conroy of the Port and Docks.

'Gretta tells me you're not going to take a cab back to Monkstown tonight, Gabriel,' said Aunt Kate.

'No,' said Gabriel, turning to his wife, 'we had quite enough of that last year, hadn't we? Don't you remember, Aunt Kate, what a cold Gretta got out of it? Cab windows rattling all the way, and the east wind blowing in after we passed Merrion. Very jolly it was. Gretta caught a dreadful cold.'

Aunt Kate frowned severely and nodded her head at every word.

'Quite right, Gabriel, quite right,' she said. 'You can't be too careful.'

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'But as for Gretta there,' said Gabriel, 'she'd walk home in the snow if she were let.'

Mrs. Conroy laughed.

'Don't mind him, Aunt Kate,' she said. 'He's really an awful bother, what with green shades for Tom's eyes at night and making him do the dumb-bells, and forcing Eva to eat the stirabout. The poor child! And she simply hates the sight of it! . . .'), but you'll never guess what he makes me wear now!'

She broke out into a peal of laughter and glanced at her husband, whose admiring and happy eyes had been wandering from her dress to her face and hair. The two aunts laughed heartily, too, for Gabriel's solicitude was a standing joke with them.

'Goloshes!' said Mrs. Conroy. 'That's the latest. Whenever it's wet underfoot I must put on my goloshes. Tonight even, he wanted me to put them on, but I wouldn't. The next thing he'll buy me will be a diving-suit.'

Gabriel laughed nervously and patted his tie reassuringly, while Aunt Kate nearly doubled herself, so heartily did she enjoy the joke. The smile soon faded from Aunt Julia's face and her mirthless eyes were directed towards her nephew's face. After a pause she asked:

'And what are goloshes, Gabriel?'

'Goloshes, Julia!' exclaimed her sister. 'Goodness me, don't you know what goloshes are? You wear them over your . . . over your boots, Gretta, isn't it?'

'Yes,' said Mrs. Conroy. 'Gutta-percha things. We both have a pair now. Gabriel says everyone wears them on the Continent.'

'O, on the Continent,' murmured Aunt Julia, nodding her head slowly.

Gabriel knitted his brows and said, as if he were slightly angered:

'It's nothing very wonderful, but Gretta thinks it very funny because she says the word reminds her of Christy Minstrels.'

'But tell me, Gabriel,' said Aunt Kate, with brisk tact. 'Of course, you've seen about the room. Gretta was saying . . .'

'O, the room is all right,' replied Gabriel. 'I've taken one in the Gresham.'

'To be sure,' said Aunt Kate, 'by far the best thing to do. And the children, Gretta, you're not anxious about them?'

'O, for one night,' said Mrs. Conroy. 'Besides, Bessie will look after them.'

'To be sure,' said Aunt Kate again. 'What a comfort it is to have a girl

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like that, one you can depend on! There's that Lily, I'm sure I don't know what has come over her lately. She's not the girl she was at all.'

Gabriel was about to ask his aunt some questions on this point, but she broke off suddenly to gaze after her sister, who had wandered down the stairs and was craning her neck over the banisters.

'Now, I ask you,' she said almost testily, 'where is Julia going? Julia! Julia! Where are you going?'

Julia, who had gone half-way down one flight, came back and announced blandly: 'Here's Freddy.'

At the same moment a clapping of hands and a final flourish of the pianist told that the waltz had ended. The drawing-room door was opened from within and some couples came out. Aunt Kate drew Gabriel aside hurriedly and whispered into his ear;

'Slip down, Gabriel, like a good fellow and see if he's all right, and don't let him up if he's screwed. I'm sure he's screwed. I'm sure he is.'

Gabriel went to the stairs and listened over the banisters. He could hear two persons talking in the pantry. Then he recognised Freddy Malins's laugh. He went down the stairs noisily.

'It's such a relief,' said Aunt Kate to Mrs. Conroy, 'that Gabriel is here. I always feel easier in my mind when he's here . . . Julia, there's Miss Daly and Miss Power will take some refreshment. Thanks for your beautiful waltz, Miss Daly. It made lovely time.'

A tall wizen-faced man, with a stiff grizzled moustache and swarthy skin, who was passing out with his partner, said:

'And may we have some refreshment, too, Miss Morkan?'

'Julia,' said Aunt Kate summarily, 'and here's Mr. Browne and Miss Furlong. Take them in, Julia, with Miss Daly and Miss Power.'

'I'm the man for the ladies,' said Mr. Browne, pursing his lips until his moustache bristled and smiling in all his wrinkles. 'You know, Miss Morkan, the reason they are so fond of me is . . .'

He did not finish his sentence, but, seeing that Aunt Kate was out of earshot, at once led the three young ladies into the back room. The middle of the room was occupied by two square tables placed end to end, and on these Aunt Julia and the caretaker were straightening and smoothing a large cloth. On the sideboard were arrayed dishes and plates, and glasses and bundles of knives and forks and spoons. The top of the closed square piano served also as a sideboard for viands and sweets. At a smaller sideboard in one corner two young men were standing, drinking hop-bitters.

Mr. Browne led his charges thither and invited them all, in jest, to some ladies' punch, hot, strong and sweet. As they said they never took

anything strong, he opened three bottles of lemonade for them. Then he asked one of the young men to move aside, and, taking hold of the decanter, filled out for himself a goodly measure of whisky. The young men eyed him respectfully while he took a trial sip.

'God help me,' he said, smiling. 'It's the doctor's orders.'

His wizened face broke into a broader smile, and the three young ladies laughed in musical echo to his pleasantry, swaying their bodies to and fro, with nervous jerks of their shoulders. The boldest said:

'O, now, Mr. Browne, I'm sure the doctor never ordered anything of the kind.'

Mr. Browne took another sip of his whisky and said, with sidling mimicry:

'Well, you see, I'm like the famous Mrs. Cassidy, who is reported to have said: "Now, Mary Grimes, if I don't take it, make me take it, for I feel I want it."'

His hot face had leaned forward a little too confidentially and he had assumed a very low Dublin accent so that the young ladies, with one instinct, received his speech in silence. Miss Furlong, who was one of Mary Jane's pupils, asked Miss Daly what was the name of the pretty waltz she had played; and Mr. Browne, seeing that he was ignored, turned promptly to the two young men who were more appreciative.

A red-faced young woman, dressed in pansy, came into the room, excitedly clapping her hands and crying:

'Quadrilles! Quadrilles!'

Close on her heels came Aunt Kate, crying:

'Two gentlemen and three ladies, Mary Jane!'

'O, here's Mr. Bergin and Mr. Kerrigan,' said Mary Jane. 'Mr. Kerrigan, will you take Miss Power? Miss Furlong, may I get you a partner, Mr. Bergin. O, that'll just do now.'

'Three ladies, Mary Jane,' said Aunt Kate.

The two young gentlemen asked the ladies if they might have the pleasure, and Mary Jane turned to Miss Daly.

'O, Miss Daly, you're really awfully good, after playing for the last two dances, but really we're so short of ladies tonight.'

'I don't mind in the least, Miss Morkan.'

'But I've a nice partner for you, Mr. Bartell D'Arcy, the tenor. I'll get him to sing later on. All Dublin is saving about him.'

'Lovely voice, lovely voice!' said Aunt Kate.

As the piano had twice begun the prelude to the first figure Mary Jane led her recruits quickly from the room. They had hardly gone when Aunt

Julia wandered slowly into the room, looking behind her at something.

'What is the matter, Julia?' asked Aunt Kate anxiously. 'Who is it?'

Julia, who was carrying in a column of table-napkins, turned to her sister and said, simply, as if the question had surprised her:

'It's only Freddy, Kate, and Gabriel with him.'

In fact right behind her Gabriel could be seen piloting Freddy Malins across the landing. The latter, a young man of about forty, was of Gabriel's size and build, with very round shoulders. His face was fleshy and pallid, touched with colour only at the thick hanging lobes of his ears and at the wide wings of his nose. He had coarse features, a blunt nose, a convex and receding brow, tumid and protruded lips. His heavy-lidded eyes and the disorder of his scanty hair made him look sleepy. He was laughing heartily in a high key at a story which he had been telling Gabriel on the stairs and at the same time rubbing the knuckles of his left fist backwards and forwards into his left eye.

'Good evening, Freddy,' said Aunt Julia.

Freddy Malins bade the Misses Morkan good evening in what seemed an offhand fashion by reason of the habitual catch in his voice and then, seeing that Mr. Browne was grinning at him from the sideboard, crossed the room on rather shaky legs and began to repeat in an undertone the story he had just told to Gabriel.

'He's not so bad, is he?' said Aunt Kate to Gabriel.

Gabriel's brows were dark, but he raised them quickly and answered:

'O, no, hardly noticeable.'

'Now, isn't he a terrible fellow!' she said. 'And his poor mother made him take the pledge on New Year's Eve. But come on, Gabriel, into the drawing-room.'

Before leaving the room with Gabriel she signalled to Mr. Browne by frowning and shaking her forefinger in warning to and fro. Mr. Browne nodded in answer and, when she had gone, said to Freddy Malins:

'Now, then, Teddy, I'm going to fill you out a good glass of lemonade just to buck you up.'

Freddy Malins, who was nearing the climax of his story, waved the offer aside impatiently, but Mr. Browne, having first called Freddy Malins's attention to a disarray in his dress, filled out and handed him a full glass of lemonade. Freddy Malins's left hand accepted the glass mechanically, his right hand being engaged in the mechanical readjustment of his dress. Mr. Browne, whose face was once more wrinkling with mirth, poured out for himself a glass of whisky while Freddy Malins exploded, before he had well reached the climax of his story, in a kink of high-

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pitched bronchitic laughter and, setting down his untasted and overflowing glass, began to rub the knuckles of his left fist backwards and forwards into his left eye, repeating words of his last phrase as well as his fit of laughter would allow him.

Gabriel could not listen while Mary Jane was playing her *Academy* piece, full of runs and difficult passages, to the hushed drawing-room. He liked music, but the piece she was playing had no melody for him and he doubted whether it had any melody for the other listeners, though they had begged Mary Jane to play something. Four young men, who had come from the refreshment-room to stand in the doorway at the sound of the piano, had gone away quietly in couples after a few minutes. The only persons who seemed to follow the music were Mary Jane herself, her hands racing along the keyboard or lifted from it at the pauses like those of a priestess in momentary imprecation, and Aunt Kate standing at her elbow to turn the page.

Gabriel's eyes, irritated by the floor, which glittered with beeswax under the heavy chandelier, wandered to the wall above the piano. A picture of the balcony scene in *Romeo and Juliet* hung there and beside it was a picture of the two murdered princes in the Tower which Aunt Julia had worked in red, blue and brown wools when she was a girl. Probably in the school they had gone to as girls that kind of work had been taught for one year. His mother had worked for him as a birthday present a waistcoat of purple tawny, with little foxes' heads upon it, lined with brown satin and having round mulberry buttons. It was strange that his mother had had no musical talent, though Aunt Kate used to call her the brains carrier of the Morkan family. Both she and Julia had always seemed a little proud of their serious and matronly sister. Her photograph stood before the pier-glass. She held an open book on her knees and was pointing out something in it to Constantine who, dressed in a man-of-war suit, lay at her feet. It was she who had chosen the names of her sons, for she was very sensible of the dignity of family life. Thanks to her, Constantine was now senior curate in Balbriggan and, thanks to her, Gabriel himself had taken his degree in the Royal University. A shadow passed over his face as he remembered her sullen opposition to his marriage. Some slighting phrases she had used still rankled in his memory; she had once spoken of Gretta as being country cute and that was not true of Gretta at all. It was Gretta who had nursed her during all her last long illness in their house at Monkstown.

He knew that Mary Jane must be near the end of her piece, for she was



playing again the opening melody with runs of scales after every bar, and while he waited for the end the resentment died down in his heart. The piece ended with a trill of octaves in the treble and a final deep octave in the bass. Great applause greeted Mary Jane as, blushing and rolling up her music nervously, she escaped from the room. The most vigorous clapping came from the four young men in the doorway who had gone away to the refreshment-room at the beginning of the piece but had come back when the piano had stopped.

Lancers were arranged. Gabriel found himself partnered with Miss Ivors. She was a frank-mannered talkative young lady, with a freckled face and prominent brown eyes. She did not wear a low-cut bodice, and the large brooch which was fixed in the front of her collar bore on it an Irish device and motto.

When they had taken their places she said abruptly:

'I have a crow to pluck with you.'

'With me?' said Gabriel.

She nodded her head gravely.

'What is it?' asked Gabriel, smiling at her solemn manner.

'Who is G. C.?' answered Miss Ivors, turning her eyes upon him.

Gabriel coloured and was about to knit his brows, as if he did not understand, when she said bluntly:

'O, innocent Amy! I have found out that you write for the *Daily Express*. Now, aren't you ashamed of yourself?'

'Why should I be ashamed of myself?' asked Gabriel, blinking his eyes and trying to smile.

'Well, I'm ashamed of you,' said Miss Ivors frankly. 'To say you'd write for a paper like that. I didn't think you were a West Briton.'

A look of perplexity appeared on Gabriel's face. It was true that he wrote a literary column every Wednesday in the *Daily Express*, for which he was paid fifteen shillings. But that did not make him a West Briton surely. The books he received for review were almost more welcome than the paltry cheque. He loved to feel the covers and turn over the pages of newly printed books. Nearly every day when his teaching in the college was ended he used to wander down the quays to the second-hand booksellers, to Hickey's on Bachelor's Walk, to Webb's or Massey's on Aston's Quay, or to O'Clohissey's in the by-street. He did not know how to meet her charge. He wanted to say that literature was above politics. But they were friends of many years' standing and their careers had been parallel, first at the University and then as teachers: he could not risk a grandiose phrase with her. He continued blinking his eyes and

trying to smile and murmured lamely that he saw nothing political in writing reviews of books.

When their turn to cross had come he was still perplexed and inattentive. Miss Ivors promptly took his hand in a warm grasp and said in a soft friendly tone:

'Of course, I was only joking. Come, we cross now.'

When they were together again she spoke of the University question and Gabriel felt more at ease. A friend of hers had shown her his review of Browning's poems. That was how she had found out the secret: but she liked the review immensely. Then she said suddenly:

'O, Mr. Conroy, will you come for an excursion to the Aran Isles this summer? We're going to stay there a whole month. It will be splendid out in the Atlantic. You ought to come. Mr. Clancy is coming, and Mr. Kilkelly and Kathleen Kearney. It would be splendid for Gretta too if she'd come. She's from Connacht, isn't she?'

'Her people are,' said Gabriel shortly.

'But you will come, won't you?' said Miss Ivors, laying her warm hand eagerly on his arm.

'The fact is,' said Gabriel, 'I have just arranged to go . . .'

'Go where?' asked Miss Ivors.

'Well, you know, every year I go for a cycling tour with some fellows and so . . .'

'But where?' asked Miss Ivors.

'Well, we usually go to France or Belgium or perhaps Germany,' said Gabriel awkwardly.

'And why do you go to France and Belgium,' said Miss Ivors, 'instead of visiting your own land?'

'Well,' said Gabriel, 'it's partly to keep in touch with the languages and partly for a change.'

'And haven't you your own language to keep in touch with — Irish?' asked Miss Ivors.

'Well,' said Gabriel, 'if it comes to that, you know, Irish is not my language.'

Their neighbours had turned to listen to the cross-examination. Gabriel glanced right and left nervously and tried to keep his good humour under the ordeal, which was making a blush invade his forehead.

'And haven't you your own land to visit,' continued Miss Ivors, 'that you know nothing of, your own people, and your own country?'

'O, to tell you the truth,' retorted Gabriel suddenly, 'I'm sick of my own country, sick of it!'

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'Why?' asked Miss Ivors.

Gabriel did not answer for his retort had heated him.

'Why?' repeated Miss Ivors.

They had to go visiting together and, as he had not answered her, Miss Ivors said warmly:

'Of course, you've no answer.'

Gabriel tried to cover his agitation by taking part in the dance with great energy. He avoided her eyes for he had seen a sour expression on her face. But when they met in the long chain he was surprised to feel his hand firmly pressed. She looked at him from under her brows for a moment quizzically until he smiled. Then, just as the chain was about to start again, she stood on tiptoe and whispered into his ear:

'West Briton!'

When the lancers were over Gabriel went away to a remote corner of the room where Freddy Malins's mother was sitting. She was a stout, feeble old woman with white hair. Her voice had a catch in it like her son's and she stuttered slightly. She had been told that Freddy had come and that he was nearly all right. Gabriel asked her whether she had had a good crossing. She lived with her married daughter in Glasgow and came to Dublin on a visit once a year. She answered placidly that she had had a beautiful crossing and that the captain had been most attentive to her. She spoke also of the beautiful house her daughter kept in Glasgow, and of all the friends they had there. While her tongue rambled on Gabriel tried to banish from his mind all memory of the unpleasant incident with Miss Ivors. Of course the girl, or woman, or whatever she was, was an enthusiast, but there was a time for all things. Perhaps he ought not to have answered her like that. But she had no right to call him a West Briton before people, even in joke. She had tried to make him ridiculous before people, heckling him and staring at him with her rabbit's eyes.

He saw his wife making her way towards him through the waltzing couples. When she reached him she said into his ear:

'Gabriel, Aunt Kate wants to know won't you carve the goose as usual. Miss Daly will carve the ham and I'll do the pudding.'

'All right,' said Gabriel.

'She's sending in the younger ones first as soon as this waltz is over so that we'll have the table to ourselves.'

'Were you dancing?' asked Gabriel.

'Of course I was. Didn't you see me? What row had you with Molly Ivors?'

'No row. Why? Did she say so?'

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'Something like that. I'm trying to get that Mr. D'Arcy to sing. He's full of conceit, I think.'

'There was no row,' said Gabriel moodily, 'only she wanted me to go for a trip to the west of Ireland and I said I wouldn't.'

His wife clasped her hands excitedly and gave a little jump.

'O, do go, Gabriel,' she cried. 'I'd love to see Galway again.'

'You can go if you like,' said Gabriel coldly.

She looked at him for a moment, then turned to Mrs. Malins and said: 'There's a nice husband for you, Mrs. Malins.'

While she was threading her way back across the room Mrs. Malins, without adverting to the interruption, went on to tell Gabriel what beautiful places there were in Scotland and beautiful scenery. Her son-in-law brought them every year to the lakes and they used to go fishing. Her son-in-law was a splendid fisher. One day he caught a beautiful big fish and the man in the hotel cooked it for dinner.

Gabriel hardly heard what she said. Now that supper was coming near he began to think again about his speech and about the quotation. When he saw Freddy Malins coming across the room to visit his mother Gabriel left the chair free for him and retired into the embrasure of the window. The room had already cleared and from the back room came the clatter of plates and knives. Those who still remained in the drawing-room seemed tired of dancing and were conversing quietly in little groups. Gabriel's warm trembling fingers tapped the cold pane of the window. How cool it must be outside! How pleasant it would be to walk out alone, first along by the river and then through the park! The snow would be lying on the branches of the trees and forming a bright cap on the top of the Wellington Monument. How much more pleasant it would be there than at the supper-table!

He ran over the headings of his speech: Irish hospitality, sad memories, the Three Graces, Paris, the quotation from Browning. He repeated to himself a phrase he had written in his review: 'One feels that one is listening to a thought-tormented music.' Miss Ivors had praised the review. Was she sincere? Had she really any life of her own behind all her propagandism? There had never been any ill-feeling between them until that night. It unnerved him to think that she would be at the supper-table, looking up at him while he spoke with her critical quizzing eyes. Perhaps she would not be sorry to see him fail in his speech. An idea came into his mind and gave him courage. He would say, alluding to Aunt Kate and Aunt Julia: 'Ladies and Gentlemen, the generation which is now on the wane among us may have had its faults, but for my

part I think it had certain qualities of hospitality, of humour, of humanity, which the new and very serious and hypereducated generation that is growing up around us seems to me to lack.' Very good: that was one for Miss Ivors. What did he care that his aunts were only two ignorant old women?

A murmur in the room attracted his attention. Mr. Browne was advancing from the door, gallantly escorting Aunt Julia, who leaned upon his arm, smiling and hanging her head. An irregular musketry of applause escorted her also as far as the piano and then, as Mary Jane seated herself on the stool, and Aunt Julia, no longer smiling, half turned so as to pitch her voice fairly into the room, gradually ceased. Gabriel recognised the prelude. It was that of an old song of Aunt Julia's — *Arrayed for the Bridal*. Her voice, strong and clear in tone, attacked with great spirit the runs which embellish the air and though she sang very rapidly she did not miss even the smallest of the grace notes. To follow the voice, without looking at the singer's face, was to feel and share the excitement of swift and secure flight. Gabriel applauded loudly with all the others at the close of the song and loud applause was borne in from the invisible supper-table. It sounded so genuine that a little colour struggled into Aunt Julia's face as she bent to replace in the music-stand the old leather-bound songbook that had her initials on the cover. Freddy Malins, who had listened with his head perched sideways to hear her better, was still applauding when everyone else had ceased and talking animatedly to his mother, who nodded her head gravely and slowly in acquiescence. At last, when he could clap no more, he stood up suddenly and hurried across the room to Aunt Julia whose hand he seized and held in both his hands, shaking it when words failed him or the catch in his voice proved too much for him.

'I was just telling my mother,' he said, 'I never heard you sing so well, never. No, I never heard your voice so good as it is tonight. Now! Would you believe that now? That's the truth. Upon my word and honour that's the truth. I never heard your voice sound so fresh and so . . . so clear and fresh, never.'

Aunt Julia smiled broadly and murmured something about compliments as she released her hand from his grasp. Mr. Browne extended his open hand towards her and said to those who were near him in the manner of a showman introducing a prodigy to an audience:

'Miss Julia Morkan, my latest discovery!'

He was laughing very heartily at this himself when Freddy Malins turned to him and said:

'Well, Browne, if you're serious you might make a worse discovery. All I can say is I never heard her sing half so well as long as I am coming here. And that's the honest truth.'

'Neither did I,' said Mr. Browne. 'I think her voice has greatly improved.'

Aunt Julia shrugged her shoulders and said with meek pride:

'Thirty years ago I hadn't a bad voice as voices go.'

'I often told Julia,' said Aunt Kate emphatically, 'that she was simply thrown away in that choir. But she never would be said by me.'

She turned as if to appeal to the good sense of the others against a refractory child while Aunt Julia gazed in front of her, a vague smile of reminiscence playing on her face.

'No,' continued Aunt Kate, 'she wouldn't be said or led by anyone, slaving there in that choir night and day, night and day. Six o'clock on Christmas morning! And all for what?'

'Well, isn't it for the honour of God, Aunt Kate?' asked Mary Jane, twisting round on the piano-stool and smiling.

Aunt Kate turned fiercely on her niece and said:

'I know all about the honour of God, Mary Jane, but I think it's not at all honourable for the Pope to turn out the women out of the choirs that have slaved there all their lives and put little whipper-snappers of boys over their heads. I suppose it is for the good of the Church if the Pope does it. But it's not just, Mary Jane, and it's not right.'

She had worked herself into a passion and would have continued in defence of her sister, for it was a sore subject with her, but Mary Jane, seeing that all the dancers had come back, intervened pacifically:

'Now, Aunt Kate, you're giving scandal to Mr. Browne who is of the other persuasion.'

Aunt Kate turned to Mr. Browne, who was grinning at this allusion to his religion, and said hastily:

'O, I don't question the Pope's being right. I'm only a stupid old woman and I wouldn't presume to do such a thing. But there's such a thing as common everyday politeness and gratitude. And if I were in Julia's place I'd tell that Father Healey straight up to his face. . . .'

'And besides, Aunt Kate,' said Mary Jane, 'we really are all hungry and when we are hungry we are all very quarrelsome.'

'And when we are thirsty we are also quarrelsome,' added Mr. Browne.

'So that we had better go to supper,' said Mary Jane, 'and finish the discussion afterwards.'

On the landing outside the drawing-room Gabriel found his wife and Mary Jane trying to persuade Miss Ivors to stay for supper. But Miss Ivors, who had put on her hat and was buttoning her cloak, would not stay. She did not feel in the least hungry and she had already overstayed her time.

'But only for ten minutes, Molly,' said Mrs. Conroy. 'That won't delay you.'

'To take a pick itself,' said Mary Jane, 'after all your dancing.'

'I really couldn't,' said Miss Ivors.

'I am afraid you didn't enjoy yourself at all,' said Mary Jane hopelessly.

'Ever so much, I assure you,' said Miss Ivors, 'but you really must let me run off now.'

'But how can you get home?' asked Mrs. Conroy.

'O, it's only two steps up the quay.'

Gabriel hesitated a moment and said:

'If you will allow me, Miss Ivors, I'll see you home if you are really obliged to go.'

But Miss Ivors broke away from them.

'I won't hear of it,' she cried. 'For goodness' sake go in to your suppers and don't mind me. I'm quite well able to take care of myself.'

'Well, you're the comical girl, Molly,' said Mrs. Conroy frankly.

'*Beannacht libh*,' cried Miss Ivors, with a laugh, as she ran down the staircase.

Mary Jane gazed after her, a moody puzzled expression on her face, while Mrs. Conroy leaned over the banisters to listen for the hall door. Gabriel asked himself was he the cause of her abrupt departure. But she did not seem to be in ill humour: she had gone away laughing. He stared blankly down the staircase.

At the moment Aunt Kate came toddling out of the supper-room, almost wringing her hands in despair.

'Where is Gabriel?' she cried. 'Where on earth is Gabriel? There's everyone waiting in there, stage to let, and nobody to carve the goose!'

'Here I am, Aunt Kate!' cried Gabriel, with sudden animation, 'ready to carve a flock of geese, if necessary.'

A fat brown goose lay at one end of the table and at the other end, on a bed of creased paper strewn with sprigs of parsley, lay a great ham, stripped of its outer skin and peppered over with crust crumbs, a neat paper frill round its shin, and beside this was a round of spiced beef. Between these rival ends ran parallel lines of side-dishes: two little minsters of jelly, red and yellow; a shallow dish full of blocks of blanc-

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mange and red jam, a large green leaf-shaped dish with a stalk-shaped handle, on which lay bunches of purple raisins and peeled almonds, a companion dish on which lay a solid rectangle of Smyrna figs, a dish of custard topped with grated nutmeg, a small bowl full of chocolates and sweets wrapped in gold and silver papers and a glass vase in which stood some tall celery stalks. In the centre of the table there stood, as sentries to a fruit-stand which upheld a pyramid of oranges and American apples, two squat old-fashioned decanters of cut glass, one containing port and the other dark sherry. On the closed square piano a pudding in a huge yellow dish lay in waiting and behind it were three squads of bottles of stout and ale and minerals, drawn up according to the colours of their uniforms, the first two black, with brown and red labels, the third and smallest squad white, with transverse green sashes.

Gabriel took his seat boldly at the head of the table and, having looked to the edge of the carver, plunged his fork firmly into the goose. He felt quite at ease now for he was an expert carver and liked nothing better than to find himself at the head of a well-laden table.

'Miss Furlong, what shall I send you?' he asked. 'A wing or a slice of the breast?'

'Just a small slice of the breast.'

'Miss Higgins, what for you?'

'O, anything at all, Mr. Conroy.'

While Gabriel and Miss Daly exchanged plates of goose and plates of ham and spiced beef, Lily went from guest to guest with a dish of hot floury potatoes wrapped in a white napkin. This was Mary Jane's idea and she had also suggested apple sauce for the goose, but Aunt Kate had said that plain roast goose without any apple sauce had always been good enough for her and she hoped she might never eat worse. Mary Jane waited on her pupils and saw that they got the best slices, and Aunt Kate and Aunt Julia opened and carried across from the piano bottles of stout and ale for the gentlemen and bottles of minerals for the ladies. There was a great deal of confusion and laughter and noise, the noise of orders and counter-orders, of knives and forks, of corks and glass-stoppers. Gabriel began to carve second helpings as soon as he had finished the first round without serving himself. Everyone protested loudly so that he compromised by taking a long draught of stout, for he had found the carving hot work. Mary Jane settled down quietly to her supper, but Aunt Kate and Aunt Julia were still toddling round the table, walking on each other's heels, getting in each other's way and giving each other unheeded orders. Mr. Browne begged of them to sit down and eat their suppers and so did



Gabriel, but they said there was time enough; so that, at last, Freddy Malins stood up and, capturing Aunt Kate, plumped her down on her chair amid general laughter.

When everyone had been well served Gabriel said, smiling:

'Now, if anyone wants a little more of what vulgar people call stuffing let him or her speak.'

A chorus of voices invited him to begin his own supper, and Lily came forward with three potatoes which she had reserved for him.

'Very well,' said Gabriel amiably, as he took another preparatory draught, 'kindly forget my existence, ladies and gentlemen, for a few minutes.'

He set to his supper and took no part in the conversation with which the table covered Lily's removal of the plates. The subject of talk was the opera company which was then at the Theatre Royal. Mr. Bartell D'Arcy, the tenor, a dark-complexioned young man with a smart moustache, praised very highly the leading contralto of the company, but Miss Furlong thought she had a rather vulgar style of production. Freddy Malins said there was a Negro chieftain singing in the second part of the Gaiety pantomime who had one of the finest tenor voices he had ever heard.

'Have you heard him?' he asked Mr. Bartell D'Arcy across the table.

'No,' answered Mr. Bartell D'Arcy carelessly.

'Because,' Freddy Malins explained, 'now I'd be curious to hear your opinion of him. I think he has a grand voice.'

'It takes Teddy to find out the really good things,' said Mr. Browne familiarly to the table.

'And why couldn't he have a voice too?' asked Freddy Malins sharply. 'Is it because he's only a black?'

Nobody answered this question and Mary Jane led the table back to the legitimate opera. One of her pupils had given her a pass for *Mignon*. Of course it was very fine, she said, but it made her think of poor Georgina Burns. Mr. Browne could go back further still, to the old Italian companies that used to come to Dublin — Tietjens, Ilma de Murzka, Campanini, the great Trebelli, Giuglini, Ravelli, Aramburo. Those were the days, he said, when there was something like singing to be heard in Dublin. He told too of how the top gallery of the old Royal used to be packed night after night, of how one night an Italian tenor had sung five encores to *Let me like a soldier fall*, introducing a high C every time, and of how the gallery boys would sometimes in their enthusiasm unyoke the horses from the carriage of some great *prima donna* and pull her

themselves through the streets to her hotel. Why did they never play the grand old operas now, he asked, *Dinorah*, *Lucrezia Borgia*? Because they could not get the voices to sing them: that was why.

'O, well,' said Mr. Bartell D'Arcy, 'I presume there are as good singers today as there were then.'

'Where are they?' asked Mr. Browne defiantly.

'In London, Paris, Milan,' said Mr. Bartell D'Arcy warmly. 'I suppose Caruso, for example, is quite as good, if not better than any of the men you have mentioned.'

'Maybe so,' said Mr. Browne. 'But I may tell you I doubt it strongly.'

'O, I'd give anything to hear Caruso sing,' said Mary Jane.

'For me,' said Aunt Kate, who had been picking a bone, 'there was only one tenor. To please me, I mean. But I suppose none of you ever heard of him.'

'Who was he, Miss Morkan?' asked Mr. Bartell D'Arcy politely.

'His name,' said Aunt Kate, 'was Parkinson. I heard him when he was in his prime and I think he had then the purest tenor voice that was ever put into a man's throat.'

'Strange,' said Mr. Bartell D'Arcy. 'I never even heard of him.'

'Yes, yes, Miss Morkan is right,' said Mr. Browne. 'I remember hearing of old Parkinson, but he's too far back for me.'

'A beautiful, pure, sweet mellow English tenor,' said Aunt Kate with enthusiasm.

Gabriel having finished, the huge pudding was transferred to the table. The clatter of forks and spoons began again. Gabriel's wife served out spoonfuls of the pudding and passed the plates down the table. Midway down they were held up by Mary Jane, who replenished them with raspberry or orange jelly or with blancmange and jam. The pudding was of Aunt Julia's making, and she received praises for it from all quarters. She herself said that it was not quite brown enough.

'Well, I hope, Miss Morkan,' said Mr. Browne, 'that I'm brown enough for you because, you know, I'm all brown.'

All the gentlemen, except Gabriel, ate some of the pudding out of compliment to Aunt Julia. As Gabriel never ate sweets the celery had been left for him. Freddy Malins also took a stalk of celery and ate it with his pudding. He had been told that celery was a capital thing for the blood and he was just then under doctor's care. Mrs. Malins, who had been silent all through the supper, said that her son was going down to Mount Melleray in a week or so. The table then spoke of Mount

Melleray, how bracing the air was down there, how hospitable the monks were and how they never asked for a penny-piece from their guests.

'And do you mean to say,' asked Mr. Browne incredulously, 'that a chap can go down there and put up there as if it were a hotel and live on the fat of the land and then come away without paying anything?'

'O, most people give some donation to the monastery when they leave,' said Mary Jane.

'I wish we had an institution like that in our Church,' said Mr. Browne candidly.

He was astonished to hear that the monks never spoke, got up at two in the morning and slept in their coffins. He asked what they did it for.

'That's the rule of the order,' said Aunt Kate firmly.

'Yes, but why?' asked Mr. Browne.

Aunt Kate repeated that it was the rule that was all. Mr. Browne still seemed not to understand. Freddy Malins explained to him, as best he could, that the monks were trying to make up for the sins committed by all the sinners in the outside world. The explanation was not very clear for Mr. Browne grinned and said:

'I like that idea very much, but wouldn't a comfortable spring bed do them as well as a coffin?'

'The coffin,' said Mary Jane, 'is to remind them of their last end.'

As the subject had grown lugubrious it was buried in a silence of the table, during which Mrs. Malins could be heard saying to her neighbour in an indistinct undertone:

'They are very good men, the monks, very pious men.'

The raisins and almonds and figs and apples and oranges and chocolates and sweets were now passed about the table and Aunt Julia invited all the guests to have either port or sherry. At first Mr. Bartell D'Arcy refused to take either, but one of his neighbours nudged him and whispered something to him, upon which he allowed his glass to be filled. Gradually as the last glasses were being filled the conversation ceased. A pause followed, broken only by the noise of the wine and by unsettlings of chairs. The Misses Morkan, all three, looked down at the tablecloth. Someone coughed once or twice and then a few gentlemen patted the table gently as a signal for silence. The silence came and Gabriel pushed back his chair and stood up.

The patting at once grew louder in encouragement and then ceased altogether. Gabriel leaned his ten trembling fingers on the tablecloth and smiled nervously at the company. Meeting a row of upturned faces he raised his eyes to the chandelier. The piano was playing a waltz tune and

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he could hear the skirts sweeping against the drawing-room door. People, perhaps, were standing in the snow on the quay outside, gazing up at the lighted windows and listening to the waltz music. The air was pure there. In the distance lay the park where the trees were weighted with snow. The Wellington Monument wore a gleaming cap of snow that flashed westwards over the white field of Fifteen Acres.

He began:

'Ladies and Gentlemen,

'It has fallen to my lot this evening, as in years past, to perform a very pleasing task, but a task for which I am afraid my poor powers as a speaker are all too inadequate.'

'No, no!' said Mr. Browne.

'But, however that may be, I can only ask you tonight to take the will for the deed, and to lend me your attention for a few moments while I endeavour to express to you in words what my feelings are on this occasion.

'Ladies and Gentlemen, it is not the first time that we have gathered together under this hospitable roof, around this hospitable board. It is not the first time that we have been the recipients — or perhaps, I had better say, the victims — of the hospitality of certain good ladies.'

He made a circle in the air with his arm and paused. Everyone laughed or smiled at Aunt Kate and Aunt Julia and Mary Jane who all turned crimson with pleasure. Gabriel went on more boldly:

'I feel more strongly with every recurring year that our country has no tradition which does it so much honour and which it should guard so jealously as that of its hospitality. It is a tradition that is unique as far as my experience goes (and I have visited not a few places abroad) among the modern nations. Some would say, perhaps, that with us it is rather a failing than anything to be boasted of. But granted even that, it is, to my mind, a princely failing, and one that I trust will long be cultivated among us. Of one thing, at least, I am sure. As long as this one roof shelters the good ladies aforesaid — and I wish from my heart it may do so for many and many a long year to come — the tradition of genuine warm-hearted courteous Irish hospitality, which our forefathers have handed down to us and which we in turn must hand down to our descendants, is still alive among us.'

A hearty murmur of assent ran round the table. It shot through Gabriel's mind that Miss Ivors was not there and that she had gone away discourteously: and he said with confidence in himself:

'Ladies and Gentlemen,

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'A new generation is growing up in our midst, a generation actuated by new ideas and new principles. It is serious and enthusiastic for these new ideas and its enthusiasm, even when it is misdirected, is, I believe, in the main sincere. But we are living in a sceptical and, if I may use the phrase, a thought-tormented age: and sometimes I fear that this new generation, educated or hypereducated as it is, will lack those qualities of humanity, of hospitality, of kindly humour which belonged to an older day. Listening tonight to the names of all those great singers of the past it seemed to me, I must confess, that we were living in a less spacious age. Those days might, without exaggeration, be called spacious days: and if they are gone beyond recall let us hope, at least, that in gatherings such as this we shall still speak of them with pride and affection, still cherish in our hearts the memory of those dead and gone great ones whose fame the world will not willingly let die.'

'Hear, hear!' said Mr. Browne loudly.

'But yet,' continued Gabriel, his voice falling into a softer inflection, 'there are always in gatherings such as this sadder thoughts that will recur to our minds: thoughts of the past, of youth, of changes, of absent faces that we miss here tonight. Our path through life is strewn with many such sad memories: and were we to brood upon them always we could not find the heart to go on bravely with our work among the living. We have all of us living duties and living affections which claim, and rightly claim, our strenuous endeavours.

'Therefore, I will not linger on the past. I will not let any gloomy moralising intrude upon us here tonight. Here, we are gathered together for a brief moment from the bustle and rush of our everyday routine. We are met here as friends, in the spirit of good-fellowship, as colleagues, also to a certain extent, in the true spirit of *camaraderie*, and as the guests of — what shall I call them? — the Three Graces of the Dublin musical world.'

The table burst into applause and laughter at this allusion. Aunt Julia vainly asked each of her neighbours in turn to tell her what Gabriel had said.

'He says we are the Three Graces, Aunt Julia,' said Mary Jane.

Aunt Julia did not understand, but she looked up, smiling, at Gabriel, who continued in the same vein:

'Ladies and Gentlemen,

'I will not attempt to play tonight the part that Paris played on another occasion. I will not attempt to choose between them. The task would be an inviolable one and one beyond my poor powers. For when I view

them in turn, whether it be our chief hostess herself, whose good heart, whose too good heart, has become a byword with all who know her; or her sister, who seems to be gifted with perennial youth and whose singing must have been a surprise and a revelation to us all tonight; or, last but not least, when I consider our youngest hostess, talented, cheerful, hard-working and the best of nieces, I confess, Ladies and Gentlemen, that I do not know to which of them I should award the prize.'

Gabriel glanced down at his aunts and, seeing the large smile on Aunt Julia's face and the tears which had risen to Aunt Kate's eyes, hastened to his close. He raised his glass of port gallantly, while every member of the company fingered a glass expectantly, and said loudly:

'Let us toast them all three together. Let us drink to their health, wealth, long life, happiness and prosperity, and may they long continue to hold the proud and self-won position which they hold in their profession and the position of honour and affection which they hold in our hearts.'

All the guests stood up, glass in hand, and turning towards the three seated ladies, sang in unison, with Mr. Browne as leader:

For they are jolly gay fellows,  
For they are jolly gay fellows,  
For they are jolly gay fellows,  
Which nobody can deny.

Aunt Kate was making frank use of her handkerchief and even Aunt Julia seemed moved. Freddy Malins beat time with his pudding-fork and the singers turned towards one another, as if in melodious conference, while they sang with emphasis:

Unless he tells a lie,  
Unless he tells a lie,

Then, turning once more towards their hostesses, they sang:

For they are jolly gay fellows,  
For they are jolly gay fellows,  
For they are jolly gay fellows,  
Which nobody can deny.

The acclamation which followed was taken up beyond the door of the supper-room by many of the other guests and renewed time after time, Freddy Malins acting as officer with his fork on high.

The piercing morning air came into the hall where they were standing so that Aunt Kate said:

'Close the door, somebody. Mrs. Malins will get her death of cold.'

'Browne is out there, Aunt Kate,' said Mary Jane.

'Browne is everywhere,' said Aunt Kate, lowering her voice.

Mary Jane laughed at her tone.

'Really,' she said archly, 'he is very attentive.'

'He has been laid on here like the gas,' said Aunt Kate in the same tone, 'all during the Christmas.'

She laughed herself this time good-humouredly and then added quickly:

'But tell him to come in, Mary Jane, and close the door. I hope to goodness he didn't hear me.'

At that moment the hall door was opened and Mr. Browne came in from the doorstep, laughing as if his heart would break. He was dressed in a long green overcoat with mock astrakhan cuffs and collar and wore on his head an oval fur cap. He pointed down the snow-covered quay from where the sound of shrill prolonged whistling was borne in.

'Teddy will have all the cabs in Dublin out,' he said,

Gabriel advanced from the little pantry behind the office, struggling into his overcoat and, looking round the hall, said:

'Gretta not down yet?'

'She's getting on her things, Gabriel,' said Aunt Kate.

'Who's playing up there?' asked Gabriel.

'Nobody. They're all gone.'

'O no, Aunt Kate,' said Mary Jane. 'Bartell D'Arcy and Miss O'Callaghan aren't gone yet.'

'Someone is fooling at the piano anyhow,' said Gabriel.

Mary Jane glanced at Gabriel and Mr. Browne and said with a shiver:

'It makes me feel cold to look at you two gentlemen muffled up like that. I wouldn't like to face your journey home at this hour.'

'I'd like nothing better this minute,' said Mr. Browne stoutly, 'than a rattling fine walk in the country or a fast drive with a good spanking goer between the shafts.'

'We used to have a very good horse and trap at home,' said Aunt Julia sadly.

'The never-to-be-forgotten Johnny,' said Mary Jane, laughing.

Aunt Kate and Gabriel laughed too.

'Why, what was wonderful about Johnny?' asked Mr. Browne.

'The late lamented Patrick Moran, our grandfather, that is,' explained Gabriel, 'commonly known in his later years as the old gentleman, was a glue-boiler.'

'O, now, Gabriel,' said Aunt Kate, laughing, 'he had a starch mill.'

## THE DEAD

'Well, glue or starch,' said Gabriel, 'the old gentleman had a horse by the name of Johnny. And Johnny used to work in the old gentleman's mill, walking round and round in order to drive the mill. That was all very well; but now comes the tragic part about Johnny. One fine day the old gentleman thought he'd like to drive out with the quality to a military review in the park.'

'The Lord have mercy on his soul,' said Aunt Kate compassionately.

'Amen,' said Gabriel. 'So the old gentleman, as I said, harnessed Johnny and put on his very best tall hat and his very best stock collar and drove out in grand style from his ancestral mansion somewhere near Back Lane, I think.'

Everyone laughed, even Mrs. Malins, at Gabriel's manner and Aunt Kate said:

'O, now, Gabriel, he didn't live in Back Lane really. Only the mill was there.'

'Out from the mansion of his forefathers,' continued Gabriel, 'he drove with Johnny. And everything went on beautifully until Johnny came in sight of King Billy's statue: and whether he fell in love with the horse King Billy sits on or whether he thought he was back again in the mill, anyhow he began to walk round the statue.'

Gabriel paced in a circle round the hall in his goloshes amid the laughter of the others.

'Round and round he went,' said Gabriel, 'and the old gentleman, who was a very pompous old gentleman, was highly indignant. "Go on, sir! What do you mean, sir? Johnny! Johnny! Most extraordinary conduct! Can't understand the horse!"'

The peals of laughter which followed Gabriel's imitation of the incident was interrupted by a resounding knock at the hall door. Mary Jane ran to open it and let in Freddy Malins. Freddy Malins, with his hat well back on his head and his shoulders humped with cold, was puffing and steaming after his exertions.

'I could only get one cab,' he said.

'O, we'll find another along the quay,' said Gabriel.

'Yes,' said Aunt Kate. 'Better not keep Mrs. Malins standing in the draught.'

Mrs. Malins was helped down the front steps by her son and Mr. Browne, and, after many manœuvres, hoisted into the cab. Freddy Malins clambered in after her and spent a long time settling her on the seat, Mr. Browne helping him with advice. At last she was settled comfortably and Freddy Malins invited Mr. Browne into the cab. There was a good deal of con-



fused talk, and then Mr. Browne got into the cab. The cabman settled his rug over his knees, and bent down for the address. The confusion grew greater and the cabman was directed differently by Freddy Malins and Mr. Browne, each of whom had his head out through a window of the cab. The difficulty was to know where to drop Mr. Browne along the route, and Aunt Kate, Aunt Julia and Mary Jane helped the discussion from the doorstep with cross-directions and contradictions and abundance of laughter. As for Freddy Malins he was speechless with laughter. He popped his head in and out of the window every moment to the great danger of his hat, and told his mother how the discussion was progressing, till at last Mr. Browne shouted to the bewildered cabman above the din of everybody's laughter:

'Do you know Trinity College?'

'Yes, sir,' said the cabman.

'Well, drive bang up against Trinity College gates,' said Mr. Browne, 'and then we'll tell you where to go. You understand now?'

'Yes, sir,' said the cabman.

'Make like a bird for Trinity College.'

'Right, sir,' said the cabman.

The horse was whipped up and the cab rattled off along the quay amid a chorus of laughter and adieus.

Gabriel had not gone to the door with the others. He was in a dark part of the hall gazing up the staircase. A woman was standing near the top of the first flight, in the shadow also. He could not see her face but he could see the terra-cotta and salmon-pink panels of her skirt which the shadow made appear black and white. It was his wife. She was leaning on the banisters, listening to something. Gabriel was surprised at her stillness and strained his ear to listen also. But he could hear little save the noise of laughter and dispute on the front steps, a few chords struck on the piano and a few notes of a man's voice singing.

He stood still in the gloom of the hall, trying to catch the air that the voice was singing and gazing up at his wife. There was grace and mystery in her attitude as if she were a symbol of something. He asked himself what is a woman standing on the stairs in the shadow, listening to distant music, a symbol of. If he were a painter he would paint her in that attitude. Her blue felt hat would show off the bronze of her hair against the darkness and the dark panels of her skirt would show off the light ones. *Distant Music* he would call the picture if he were a painter.

The hall door was closed; and Aunt Kate, Aunt Julia and Mary Jane came down the hall, still laughing.

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'Well, isn't Freddy terrible?' said Mary Jane. 'He's really terrible.'

Gabriel said nothing, but pointed up the stairs towards where his wife was standing. Now that the hall door was closed the voice and the piano could be heard more clearly. Gabriel held up his hand for them to be silent. The song seemed to be in the old Irish tonality and the singer seemed uncertain both of his words and of his voice. The voice, made plaintive by distance and by the singer's hoarseness, faintly illuminated the cadence of the air with words expressing grief:

O, the rain falls on my heavy locks  
And the dew wets my skin,  
My babe lies cold . . .

'O,' exclaimed Mary Jane. 'It's Bartell D'Arcy singing and he wouldn't sing all the night. O, I'll get him to sing a song before he goes.'

'O, do, Mary Jane,' said Aunt Kate.

Mary Jane brushed past the others and ran to the staircase, but before she reached it the singing stopped and the piano was closed abruptly.

'O, what a pity!' she cried. 'Is he coming down, Gretta?'

Gabriel heard his wife answer yes and saw her come down towards them. A few steps behind her were Mr. Bartell D'Arcy and Miss O'Callaghan.

'O, Mr. D'Arcy,' cried Mary Jane, 'it's downright mean of you to break off like that when we were all in raptures listening to you.'

'I have been at him all the evening,' said Miss O'Callaghan, 'and Mrs. Conroy, too, and he told us he had a dreadful cold and couldn't sing.'

'O, Mr. D'Arcy,' said Aunt Kate, 'now that was a great fib to tell.'

'Can't you see that I'm as hoarse as a crow?' said Mr. D'Arcy roughly.

He went into the pantry hastily and put on his overcoat. The others, taken aback by his rude speech, could find nothing to say. Aunt Kate wrinkled her brows and made signs to the others to drop the subject. Mr. D'Arcy stood swathing his neck carefully and frowning.

'It's the weather,' said Aunt Julia, after a pause.

'Yes, everybody has colds,' said Aunt Kate readily, 'everybody.'

'They say,' said Mary Jane, 'we haven't had snow like it for thirty years; and I read this morning in the newspapers that the snow is general all over Ireland.'

'I love the look of snow,' said Aunt Julia sadly.

'So do I,' said Miss O'Callaghan. 'I think Christmas is never really Christmas unless we have the snow on the ground.'

'But poor Mr. D'Arcy doesn't like the snow,' said Aunt Kate, smiling.

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Mr. D'Arcy came from the pantry, fully swathed and buttoned, and in a repentant tone told them the history of his cold. Every one gave him advice and said it was a great pity and urged him to be very careful of his throat in the night air. Gabriel watched his wife, who did not join in the conversation. She was standing right under the dusty fanlight and the flame of the gas lit up the rich bronze of her hair, which he had seen her drying at the fire a few days before. She was in the same attitude and seemed unaware of the talk about her. At last she turned towards them and Gabriel saw that there was colour on her cheeks and that her eyes were shining. A sudden tide of joy went leaping out of his heart.

'Mr. D'Arcy,' she said, 'what is the name of that song you were singing?'

'It's called *The Lass of Aughrim*,' said Mr. D'Arcy, 'but I couldn't remember it properly. Why? Do you know it?'

'*The Lass of Aughrim*,' she repeated. 'I couldn't think of the name.'

'It's a very nice air,' said Mary Jane. 'I'm sorry you were not in voice tonight.'

'Now, Mary Jane,' said Aunt Kate, 'don't annoy Mr. D'Arcy. I won't have him annoyed.'

Seeing that all were ready to start she shepherded them to the door, where good night was said:

'Well, good night, Aunt Kate, and thanks for the pleasant evening.'

'Good night, Gabriel. Good night, Gretta!'

'Good night, Aunt Kate, and thanks ever so much. Good night, Aunt Julia.'

'O, good night, Gretta, I didn't see you.'

'Good night, Mr. D'Arcy. Good night, Miss O'Callaghan.'

'Good night, Miss Morkan.'

'Good night, again.'

'Good night, all. Safe home.'

'Good night. Good night.'

The morning was still dark. A dull, yellow light brooded over the houses and the river; and the sky seemed to be descending. It was slushy underfoot; and only streaks and patches of snow lay on the roofs, on the parapets of the quay and on the area railings. The lamps were still burning redly in the murky air and, across the river, the palace of the Four Courts stood out menacingly against the heavy sky.

She was walking on before him, with Mr. Bartell D'Arcy, her shoes in a brown parcel tucked under one arm and her hands holding her skirt up from the slush. She had no longer any grace of attitude, but Gabriel's eyes were still bright with happiness. The blood went bounding along

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his veins; and the thoughts went rioting through his brain, proud, joyful, tender, valorous.

She was walking on before him so lightly and so erect that he longed to run after her noiselessly, catch her by the shoulders and say something foolish, and affectionate into her ear. She seemed to him so frail that he longed to defend her against something and then to be alone with her. Moments of their secret life together burst like stars upon his memory. A heliotrope envelope was lying beside his breakfast-cup and he was caressing it with his hand. Birds were twittering in the ivy and the sunny web of the curtain was shimmering along the floor: he could not eat for happiness. They were standing on the crowded platform and he was placing a ticket inside the warm palm of her glove. He was standing with her in the cold, looking in through a grated window at a man making bottles in a roaring furnace. It was very cold. Her face, fragrant in the cold air, was quite close to his; and suddenly he called out to the man at the furnace:

'Is the fire hot, sir?'

But the man could not hear with the noise of the furnace. It was just as well. He might have answered rudely.

A wave of yet more tender joy escaped from his heart and went coursing in warm flood along his arteries. Like the tender fire of stars moments of their life together, that no one knew of or would ever know of, broke upon and illumined his memory. He longed to recall to her those moments, to make her forget the years of their dull existence together and remember only their moments of ecstasy. For the years, he felt, had not quenched his soul or hers. Their children, his writing, her household cares had not quenched all their souls' tender fire. In one letter that he had written to her then he had said: 'Why is it that words like these seem to me so dull and cold? Is it because there is no word tender enough to be your name?'

Like distant music these words that he had written years before were borne towards him from the past. He longed to be alone with her. When the others had gone away, when he and she were in the room in the hotel, then they would be alone together. He would call her softly:

'Gretta!'

Perhaps she would not hear at once: she would be undressing. Then something in his voice would strike her. She would turn and look at him. . . .

At the corner of Winetavern Street they met a cab. He was glad of its rattling noise as it saved him from conversation. She was looking out of the window and seemed tired. The others spoke only a few words, pointing out some building or street. The horse galloped along wearily under

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the murky morning sky, dragging his old rattling box after his heels, and Gabriel was again in a cab with her, galloping to catch the boat, galloping to their honeymoon.

As the cab drove across O'Connell Bridge Miss O'Callaghan said:

'They say you never cross O'Connell Bridge without seeing a white horse.'

'I see a white man this time,' said Gabriel.

'Where?' asked Mr. Bartell D'Arcy.

Gabriel pointed to the statue, on which lay patches of snow. Then he nodded familiarly to it and waved his hand.

'Good night, Dan,' he said gaily.

When the cab drew up before the hotel, Gabriel jumped out and, in spite of Mr. Bartell D'Arcy's protest, paid the driver. He gave the man a shilling over his fare. The man saluted and said:

'A prosperous New Year to you, sir.'

'The same to you,' said Gabriel cordially.

She leaned for a moment on his arm in getting out of the cab and while standing at the kerbstone, bidding the others good night. She leaned lightly on his arm, as lightly as when she had danced with him a few hours before. He had felt proud and happy then, happy that she was his, proud of her grace and wifely carriage. But now, after the kindling again of so many memories, the first touch of her body, musical and strange and perfumed, sent through him a keen pang of lust. Under cover of her silence he pressed her arm closely to his side; and, as they stood at the hotel door, he felt that they had escaped from their lives and duties, escaped from home and friends and run away together with wild and radiant hearts to a new adventure.

An old man was dozing in a great hooded chair in the hall. He lit a candle in the office and went before them to the stairs. They followed him in silence, their feet falling in soft thuds on the thickly carpeted stairs. She mounted the stairs behind the porter, her head bowed in the ascent, her frail shoulders curved as with a burden, her skirt girt tightly about her. He could have flung his arms about her hips and held her still, for his arms were trembling with desire to seize her and only the stress of his nails against the palms of his hands held the wild impulse of his body in check. The porter halted on the stairs to settle his guttering candle. They halted, too, on the steps below him. In the silence Gabriel could hear the falling of the molten wax into the tray and the thumping of his own heart against his ribs.

The porter led them along a corridor and opened a door. Then he set

his unstable candle down on a toilet-table and asked at what hour they were to be called in the morning.

'Eight,' said Gabriel.

The porter pointed to the tap of the electric-light and began a muttered apology, but Gabriel cut him short.

'We don't want any light. We have light enough from the street. And I say,' he added, pointing to the candle, 'you might remove that handsome article, like a good man.'

The porter took up his candle again, but slowly, for he was surprised by such a novel idea. Then he mumbled good night and went out. Gabriel shot the lock to.

A ghastly light from the street lamp lay in a long shaft from one window to the door. Gabriel threw his overcoat and hat on a couch and crossed the room towards the window. He looked down into the street in order that his emotion might calm a little. Then he turned and leaned against a chest of drawers with his back to the light. She had taken off her hat and cloak and was standing before a large swinging mirror, unhooking her waist. Gabriel paused for a few moments, watching her, and then said:

'Gretta!'

She turned away from the mirror slowly and walked along the shaft of light towards him. Her face looked so serious and weary that the words would not pass Gabriel's lips. No, it was not the moment yet.

'You looked tired,' he said.

'I am a little,' she answered.

'You don't feel ill or weak?'

'No, tired: that's all.'

She went on to the window and stood there, looking out. Gabriel waited again and then, fearing that diffidence was about to conquer him, he said abruptly:

'By the way, Gretta!'

'What is it?'

'You know that poor fellow Malins?' he said quickly.

'Yes. What about him?'

'Well, poor fellow, he's a decent sort of chap, after all,' continued Gabriel in a false voice. 'He gave me back that sovereign I lent him, and I didn't expect it, really. It's a pity he wouldn't keep away from that Browne, because he's not a bad fellow, really.'

He was trembling now with annoyance. Why did she seem so abstracted? He did not know how he could begin. Was she annoyed, too,

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about something? If she would only turn to him or come to him of her own accord! To take her as she was would be brutal. No, he must see some ardour in her eyes first. He longed to be master of her strange mood.

'When did you lend him the pound?' she asked, after a pause.

Gabriel strove to restrain himself from breaking out into brutal language about the sottish Malins and his pound. He longed to cry to her from his soul, to crush her body against his, to overmaster her. But he said:

'O, at Christmas, when he opened that little Christmas-card shop in Henry Street.'

He was in such a fever of rage and desire that he did not hear her come from the window. She stood before him for an instant, looking at him strangely. Then, suddenly raising herself on tiptoe and resting her hands lightly on his shoulders, she kissed him.

'You are a very generous person, Gabriel,' she said.

Gabriel, trembling with delight at her sudden kiss and at the quaintness of her phrase, put his hands on her hair and began smoothing it back, scarcely touching it with his fingers. The washing had made it fine and brilliant. His heart was brimming over with happiness. Just when he was wishing for it she had come to him of her own accord. Perhaps her thoughts had been running with his. Perhaps she had felt the impetuous desire that was in him, and then the yielding mood had come upon her. Now that she had fallen to him so easily, he wondered why he had been so diffident.

He stood, holding her head between his hands. Then, slipping one arm swiftly about her body and drawing her towards him, he said softly:

'Gretta, dear, what are you thinking about?'

She did not answer nor yield wholly to his arm. He said again, softly:

'Tell me what it is, Gretta. I think I know what is the matter. Do I know?'

She did not answer at once. Then she said in an outburst of tears:

'O, I am thinking about that song, *The Lass of Aughrim*.'

She broke loose from him and ran to the bed and, throwing her arms across the bed-rail, hid her face. Gabriel stood stock-still for a moment in astonishment and then followed her. As he passed in the way of the cheval-glass he caught sight of himself in full length, his broad, well-filled shirt-front, the face whose expression always puzzled him when he saw it in a mirror, and his glimmering gilt-rimmed eyeglasses. He halted a few paces from her and said:

'What about the song? Why does that make you cry?'

She raised her head from her arms and dried her eyes with the back of

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her hand like a child. A kinder note than he had intended went into his voice.

'Why, Gretta?' he asked.

'I am thinking about a person long ago who used to sing that song.'

'And who was the person long ago?' asked Gabriel, smiling.

'It was a person I used to know in Galway when I was living with my grandmother,' she said.

The smile passed away from Gabriel's face. A dull anger began to gather again at the back of his mind and the dull fires of his lust began to glow angrily in his veins.

'Someone you were in love with?' he asked ironically.

'It was a young boy I used to know,' she answered, 'named Michael Furey. He used to sing that song, *The Lass of Aughrim*. He was very delicate.'

Gabriel was silent. He did not wish her to think that he was interested in this delicate boy.

'I can see him so plainly,' she said, after a moment. 'Such eyes as he had: big, dark eyes! And such an expression in them — an expression!'

'O, then, you are in love with him?' said Gabriel.

'I used to go out walking with him,' she said, 'when I was in Galway.'

A thought flew across Gabriel's mind.

'Perhaps that was why you wanted to go to Galway with that Ivors girl?' he said coldly.

She looked at him and asked in surprise:

'What for?'

Her eyes made Gabriel feel awkward. He shrugged his shoulders and said:

'How do I know? To see him, perhaps.'

She looked away from him along the shaft of light towards the window in silence.

'He is dead,' she said at length. 'He died when he was only seventeen. Isn't it a terrible thing to die so young as that?'

'What was he?' asked Gabriel, still ironically.

'He was in the gasworks,' she said.

Gabriel felt humiliated by the failure of his irony and by the evocation of this figure from the dead, a boy in the gasworks. While he had been full of memories of their secret life together, full of tenderness and joy and desire, she had been comparing him in her mind with another. A shameful consciousness of his own person assailed him. He saw himself as a ludicrous figure, acting as a pennyboy for his aunts, a nervous, well-meaning senti-



mentalist, orating to vulgarians and idealising his own clownish lusts, the pitiable fatuous fellow he had caught a glimpse of in the mirror. Instinctively he turned his back more to the light lest she might see the shame that burned upon his forehead.

He tried to keep up his tone of cold interrogation, but his voice when he spoke was humble and indifferent.

'I suppose you were in love with this Michael Furey, Gretta,' he said.

'I was great with him at that time,' she said.

Her voice was veiled and sad. Gabriel, feeling now how vain it would be to try to lead her whither he had purposed, caressed one of her hands and said, also sadly:

'And what did he die of so young, Gretta? Consumption, was it?'

'I think he died for me,' she answered.

A vague terror seized Gabriel at this answer, as if, at that hour when he had hoped to triumph, some impalpable and vindictive being was coming against him, gathering forces against him in its vague world. But he shook himself free of it with an effort of reason and continued to caress her hand. He did not question her again, for he felt that she would tell him of herself. Her hand was warm and moist: it did not respond to his touch, but he continued to caress it just as he had caressed her first letter to him that spring morning.

'It was in the winter,' she said, 'about the beginning of the winter when I was going to leave my grandmother's and come up here to the convent. And he was ill at the time in his lodgings in Galway and wouldn't be let out, and his people in Oughterard were written to. He was in decline, they said, or something like that. I never knew rightly.'

She paused for a moment and sighed.

'Poor fellow,' she said. 'He was very fond of me and he was such a gentle boy. We used to go out together, walking, you know, Gabriel, like the way they do in the country. He was going to study singing only for his health. He had a very good voice, poor Michael Furey.'

'Well; and then?' asked Gabriel.

'And then when it came to the time for me to leave Galway and come up to the convent he was much worse and I wouldn't be let see him so I wrote him a letter saying I was going up to Dublin and would be back in the summer, and hoping he would be better then.'

She paused for a moment to get her voice under control, and then went on:

'Then the night before I left, I was in my grandmother's house in Nuns Island, packing up, and I heard gravel thrown up against the window.'

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The window was so wet I couldn't see, so I ran downstairs as I was and slipped out the back into the garden and there was the poor fellow at the end of the garden, shivering.'

'And did you not tell him to go back?' asked Gabriel.

'I implored of him to go home at once and told him he would get his death in the rain. But he said he did not want to live. I can see his eyes as well as well! He was standing at the end of the wall where there was a tree.'

'And did he go home?' asked Gabriel.

'Yes, he went home. And when I was only a week in the convent he died and he was buried in Oughterard, where his people came from. O, the day I heard that, that he was dead!'

She stopped, choking with sobs, and, overcome by emotion, flung herself face downwards on the bed, sobbing in the quilt. Gabriel held her hand for a moment longer, irresolutely, and then, shy of intruding on her grief, let it fall gently and walked quietly to the window.

She was fast asleep.

Gabriel, leaning on his elbow, looked for a few moments unresentfully on her tangled hair and half-open mouth, listening to her deep-drawn breath. So she had had that romance in her life: a man had died for her sake. It hardly pained him now to think how poor a part he, her husband, had played in her life. He watched her while she slept, as though he and she had never lived together as man and wife. His curious eyes rested long upon her face and on her hair: and, as he thought of what she must have been then, in that time of her first girlish beauty, a strange, friendly pity for her entered his soul. He did not like to say even to himself that her face was no longer beautiful, but he knew that it was no longer the face for which Michael Furey had braved death.

Perhaps she had not told him all the story. His eyes moved to the chair over which she had thrown some of her clothes. A petticoat string dangled to the floor. One boot stood upright, its limp upper fallen down: the fellow of it lay upon its side. He wondered at his riot of emotions of an hour before. From what had it proceeded? From his aunt's supper, from his own foolish speech, from the wine and dancing, the merry-making when saying good night in the hall, the pleasure of the walk along the river in the snow. Poor Aunt Julia! She, too, would soon be a shade with the shade of Patrick Morkan and his horse. He had caught that haggard look upon her face for a moment when she was singing *Arranged for the Bridal*. Soon, perhaps, he would be sitting in that same drawing-room,

dressed in black, his silk hat on his knees. The blinds would be drawn down and Aunt Kate would be sitting beside him, crying and blowing her nose and telling him how Julia had died. He would cast about in his mind for some words that might console her, and would find only lame and useless ones. Yes, yes: that would happen very soon.

The air of the room chilled his shoulders. He stretched himself cautiously along under the sheets and lay down beside his wife. One by one they were all becoming shades. Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age. He thought of how she who lay beside him had locked in her heart for so many years that image of her lover's eyes when he had told her that he did not wish to live.

Generous tears filled Gabriel's eyes. He had never felt that himself towards any woman, but he knew that such a feeling must be love. The tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree. Other forms were near. His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity was fading out into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling.

A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westwards. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills; falling softly upon the Bog of Allen and, further westwards, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

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wall. Near it a wicker chair. In the centre of the room a round table. Chairs, upholstered in faded green plush, stand round the table. To the right, forward, a smaller table with a smoking-service on it. Near it an easychair and a lounge. Coconut mats lie before the fireplace, beside the lounge and before the doors. The floor is of stained planking. The double doors at the back and the folding doors at the right have lace curtains: which are drawn halfway. The lower sash of the window is lifted and the window is hung with heavy green plush curtains. The blind is pulled down to the edge of the lifted lower sash. It is a warm afternoon in June and the room is filled with soft sunlight which is waning.

(BRIGID and BEATRICE JUSTICE come in by the door on the left. BRIGID is an elderly woman: lowsize, with iron-grey hair. BEATRICE JUSTICE is a slender dark young woman: of 27 years. She wears a wellmade navy-blue costume and an elegant simply trimmed black straw hat, and carries a small portfolio-shaped handbag)

BRIGID The mistress and Master Archie is at the bath. They never expected you. Did you send word you were back, Miss Justice?

BEATRICE No. I arrived just now.

BRIGID (points to the easychair) Sit down and I'll tell the Master you are here. Were you long in the train?

BEATRICE (sitting down) Since morning.

BRIGID Master Archie got your postcard with the views of Youghal. You're tired out, I'm sure.

BEATRICE O, no. (She coughs rather nervously) Did he practise the piano while I was away?

BRIGID (laughs heartily) Practise, how are you! Is it Master Archie? He is mad after the milkman's horse now. Had you nice weather down there, Miss Justice?

BEATRICE Rather wet, I think.

BRIGID (sympathetically) Look at that now. And there is rain overhead too. (Moving towards the study) I'll tell him you are here.

BEATRICE Is Mr. Rowan in?

BRIGID (points) He is in his study. He is wearing himself out about something he is writing. Up half the night he does be. (Going) I'll call him.

BEATRICE Don't disturb him, Brigid. I can wait here till they come back if they are not long.

BRIGID And I saw something in the letterbox when I was letting you in. (She crosses to the study door, opens it slightly and calls) Master Richard, Miss Justice is here for Master Archie's lesson.

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(RICHARD ROWAN comes in from the study and advances towards BEATRICE, holding out his hand. He is a tall athletic young man of a rather lazy carriage. He has light brown hair and a moustache and wears glasses. He is dressed in loose lightgrey tweed)

RICHARD Welcome.

BEATRICE (rises and shakes hands, blushing slightly) Good afternoon, Mr. Rowan. I did not want Brigid to disturb you.

RICHARD Disturb me? My goodness!

BRIGID There is something in the letterbox, sir.

RICHARD (takes a small bunch of keys from his pocket and hands them to her) Here.

(BRIGID goes out by the door at the left and is heard opening and closing the box. A short pause. She enters with two newspapers in her hands)

RICHARD Letters?

BRIGID No, sir. Only them Italian newspapers.

RICHARD Leave them on my desk, will you?

(BRIGID hands him back the keys, leaves the newspapers in the study, comes out again and goes out by the folding doors on the right)

RICHARD Please, sit down. Bertha will be back in a moment.

(BEATRICE sits down again in the easychair. RICHARD sits beside the table)

RICHARD I had begun to think you would never come back. It is twelve days since you were here.

BEATRICE I thought of that too. But I have come.

RICHARD Have you thought over what I told you when you were here last?

BEATRICE Very much.

RICHARD You must have known it before. Did you? (She does not answer) Do you blame me?

BEATRICE No.

RICHARD Do you think I have acted towards you — badly? No? Or towards anyone?

BEATRICE (looks at him with a sad puzzled expression) I have asked myself that question.

RICHARD And the answer?

BEATRICE I could not answer it.

RICHARD If I were a painter and told you I had a book of sketches of you you would not think it so strange, would you?

BEATRICE It is not quite the same case, is it?

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RICHARD (*smiles slightly*) Not quite. I told you also that I would not show you what I had written unless you asked to see it. Well?

BEATRICE I will not ask you.

RICHARD (*leans forward, resting his elbows on his knees, his hands joined*) Would you like to see it?

BEATRICE Very much.

RICHARD Because it is about yourself?

BEATRICE Yes. But not only that.

RICHARD Because it is written by me? Yes? Even if what you would find there is sometimes cruel?

BEATRICE (*shyly*) That is part of your mind, too.

RICHARD Then it is my mind that attracts you? Is that it?

BEATRICE (*hesitating, glances at him for an instant*) Why do you think I come here?

RICHARD Why? Many reasons. To give Archie lessons. We have known one another so many years, from childhood, Robert, you and I — haven't we? You have always been interested in me, before I went away and while I was away. Then our letters to each other about my book. Now it is published. I am here again. Perhaps you feel that some new thing is gathering in my brain; perhaps you feel that you should know it. Is that the reason?

BEATRICE No.

RICHARD Why, then?

BEATRICE Otherwise I could not see you.

(*She looks at him for a moment and then turns aside quickly*)

RICHARD (*after a pause repeats uncertainly*) Otherwise you could not see me?

BEATRICE (*suddenly confused*) I had better go. They are not coming back. (*Rising*) Mr. Rowan, I must go.

RICHARD (*extending his arms*) But you are running away. Remain. Tell me what your words mean. Are you afraid of me?

BEATRICE (*sinks back again*) Afraid? No.

RICHARD Have you confidence in me? Do you feel that you know me?

BEATRICE (*again shyly*) It is hard to know anyone but oneself.

RICHARD Hard to know me? I sent you from Rome the chapters of my book as I wrote them; and letters for nine long years. Well, eight years.

BEATRICE Yes, it was nearly a year before your first letter came.

RICHARD It was answered at once by you. And from that on you have watched me in my struggle. (*Joins his hands earnestly*) Tell me, Miss

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Justice, did you feel that what you read was written for your eyes? Or that you inspired me?

BEATRICE (*shakes her head*) I need not answer that question.

RICHARD What then?

BEATRICE (*is silent for a moment*) I cannot say it. You yourself must ask me, Mr. Rowan.

RICHARD (*with some vehemence*) Then that I expressed in those chapters and letters, and in my character and life as well, something in your soul which you could not — pride or scorn?

BEATRICE Could not?

RICHARD (*leans towards her*) Could not because you dared not. Is that why?

BEATRICE (*bends her head*) Yes.

RICHARD On account of others or for want of courage — which?

BEATRICE (*softly*) Courage.

RICHARD (*slowly*) And so you have followed me with pride and scorn also in your heart?

BEATRICE And loneliness.

(*She leans her head on her hand, averting her face. RICHARD rises and walks slowly to the window on the left. He looks out for some moments and then returns towards her, crosses to the lounge and sits down near her*)

RICHARD Do you love him still?

BEATRICE I do not even know.

RICHARD It was that that made me so reserved with you — then — even though I felt your interest in me, even though I felt that I too was something in your life.

BEATRICE You were.

RICHARD Yet that separated me from you. I was a third person I felt. Your names were always spoken together, Robert and Beatrice, as long as I can remember. It seemed to me, to everyone . . .

BEATRICE We are first cousins. It is not strange that we were often together.

RICHARD He told me of your secret engagement with him. He had no secrets from me; I suppose you know that.

BEATRICE (*uneasily*) What happened — between us — is so long ago. I was a child.

RICHARD (*smiles maliciously*) A child? Are you sure? It was in the garden of his mother's house. No? (*He points towards the garden*) Over there. You plighted your troth, as they say, with a kiss. And you gave him your garter. Is it allowed to mention that?

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BEATRICE (*with some reserve*) If you think it worthy of mention.

RICHARD I think you have not forgotten it. (*Clasping his hands quietly*) I do not understand it. I thought, too, that after I had gone . . . Did my going make you suffer?

BEATRICE I always knew you would go some day. I did not suffer; only I was changed.

RICHARD Towards him?

BEATRICE Everything was changed. His life, his mind, even, seemed to change after that.

RICHARD (*musings*) Yes. I saw that you had changed when I received your first letter after a year; after your illness, too. You even said so in your letter.

BEATRICE It brought me near to death. It made me see things differently.

RICHARD And so a coldness began between you, little by little. Is that it?

BEATRICE (*half closing her eyes*) No. Not at once. I saw in him a pale reflection of you: then that too faded. Of what good is it to talk now?

RICHARD (*with a repressed energy*) But what is this that seems to hang over you? It cannot be so tragic.

BEATRICE (*calmly*) O, not in the least tragic. I shall become gradually better, they tell me, as I grow older. As I did not die then they tell me I shall probably live. I am given life and health again — when I cannot use them. (*Calmly and bitterly*) I am convalescent.

RICHARD (*gently*) Does nothing then in life give you peace? Surely it exists for you somewhere.

BEATRICE If there were convents in our religion perhaps there. At least, I think so at times.

RICHARD (*shakes his head*) No, Miss Justice, not even there. You could not give yourself freely and wholly.

BEATRICE (*looking at him*) I would try.

RICHARD You would try, yes. You were drawn to him as your mind was drawn towards mine. You held back from him. From me, too, in a different way. You cannot give yourself freely and wholly.

BEATRICE (*joins her hands softly*) It is a terribly hard thing to do, Mr. Rowan — to give oneself freely and wholly — and be happy.

RICHARD But do you feel that happiness is the best, the highest that we can know?

BEATRICE (*with fervour*) I wish I could feel it.

RICHARD (*leans back, his hands locked together behind his head*) O, if you



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knew how I am suffering at this moment! For your case, too. But suffering most of all for my own. (*With bitter force*) And how I pray that I may be granted again my dead mother's hardness of heart! For some help, within me or without, I must find. And find it I will.

(*BEATRICE rises, looks at him intently, and walks away towards the garden door. She turns with indecision, looks again at him and, coming back, leans over the easychair*)

BEATRICE (*quietly*) Did she send for you before she died, Mr. Rowan?

RICHARD (*lost in thought*) Who?

BEATRICE Your mother.

RICHARD (*recovering himself, looks keenly at her for a moment*) So that, too, was said of me here by my friends — that she sent for me before she died and that I did not go?

BEATRICE Yes.

RICHARD (*coldly*) She did not. She died alone, not having forgiven me, and fortified by the rites of holy church.

BEATRICE Mr. Rowan, why did you speak to me in such a way?

RICHARD (*rises and walks nervously to and fro*) And what I suffer at this moment you will say is my punishment.

BEATRICE Did she write to you? I mean before . . .

RICHARD (*halting*) Yes. A letter of warning, bidding me break with the past, and remember her last words to me.

BEATRICE (*softly*) And does death not move you, Mr. Rowan? It is an end. Everything else is so uncertain.

RICHARD While she lived she turned aside from me and from mine. That is certain.

BEATRICE From you and from . . .?

RICHARD From Bertha and from me and from our child. And so I waited for the end as you say; and it came.

BEATRICE (*covers her face with her hands*) O, no. Surely no.

RICHARD (*fiercely*) How can my words hurt her poor body that rots in the grave? Do you think I do not pity her cold blighted love for me? I fought against her spirit while she lived to the bitter end. (*He presses his hand to his forehead*) It fights against me still — in here.

BEATRICE (*as before*) O, do not speak like that.

RICHARD She drove me away. On account of her I lived years in exile and poverty too, or near it. I never accepted the doles she sent me through the bank. I waited, too, not for her death but for some understanding of me, her own soul, her own flesh and blood; that never came.

BEATRICE Not even after Archie . . .?

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RICHARD (*rudely*) My son, you think? A child of sin and shame! Are you serious? (*She raises her face and looks at him*) There were tongues here ready to tell her all, to embitter her withering mind still more against me and Bertha and our godless nameless child. (*Holding out his hands to her*) Can you not hear her mocking me while I speak? You must know the voice, surely, the voice that called you 'the black protestant', the parvert's daughter. (*With sudden self-control*) In any case a remarkable woman.

BEATRICE (*weakly*) At least you are free now.

RICHARD (*nods*) Yes, she could not alter the terms of my father's will nor live for ever.

BEATRICE (*with joined hands*) They are both gone now, Mr. Rowan. They both loved you, believe me. Their last thoughts were of you.

RICHARD (*approaching, touches her lightly on the shoulder, and points to the crayon drawing on the wall*) Do you see him there, smiling and handsome? His last thoughts! I remember the night he died. (*He pauses for an instant and then goes on calmly*) I was a boy of fourteen. He called me to his bedside. He knew I wanted to go to the theatre to hear *Carmen*. He told my mother to give me a shilling. I kissed him and went. When I came home he was dead. Those were his last thoughts as far as I know.

BEATRICE The hardness of heart you prayed for . . . (*She breaks off*)

RICHARD (*unheeding*) That is my last memory of him. Is there not something sweet and noble in it?

BEATRICE Mr. Rowan, something is on your mind to make you speak like this. Something has changed you since you came back three months ago.

RICHARD (*gazing again at the drawing, calmly, almost gaily*) He will help me, perhaps, my smiling handsome father.

(*A knock is heard at the hall door on the left*)

RICHARD (*suddenly*) No, no. Not the smiler, Miss Justice. The old mother. It is her spirit I need. I am going.

BEATRICE Someone knocked. They have come back.

RICHARD No, Bertha has a key. It is he. At least, I am going, whoever it is.

(*He goes out quickly on the left and comes back at once with his straw hat in his hand*)

BEATRICE He? Who?

RICHARD O, probably Robert. I am going out through the garden. I cannot see him now. Say I have gone to the post. Goodbye.

BEATRICE (*with growing alarm*) It is Robert you do not wish to see?

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RICHARD (*quietly*) For the moment, yes. This talk has upset me. Ask him to wait.

BEATRICE You will come back?

RICHARD Please God.

(*He goes out quickly through the garden. BEATRICE makes as if to follow him and then stops after a few paces. BRIGID enters by the folding doors on the right and goes out on the left. The hall door is heard opening. A few seconds after BRIGID enters with ROBERT HAND. ROBERT HAND is a middlesized, rather stout man between thirty and forty. He is cleanshaven, with mobile features. His hair and eyes are dark and his complexion sallow. His gait and speech are rather slow. He wears a dark blue morning suit and carries in his hand a large bunch of red roses wrapped in tissue paper*)

ROBERT (*coming towards her with outstretched hand which she takes*) My dearest coz! Brigid told me you were here. I had no notion. Did you send mother a telegram?

BEATRICE (*gazing at the roses*) No.

ROBERT (*following her gaze*) You are admiring my roses. I brought them to the mistress of the house. (*Critically*) I am afraid they are not nice.

BRIGID O, they are lovely, sir. The mistress will be delighted with them.

ROBERT (*lays the roses carelessly on a chair out of sight*) Is nobody in?

BRIGID Yes, sir. Sit down, sir. They'll be here now any moment. The master was here.

(*She looks about her and with a half curtsy goes out on the right*)

ROBERT (*after a short silence*) How are you, Beatty? And how are all down in Youghal? As dull as ever?

BEATRICE They were well when I left.

ROBERT (*politely*) O, but I'm sorry I did not know you were coming. I would have met you at the train. Why did you do it? You have some queer ways about you, Beatty, haven't you?

BEATRICE (*in the same tone*) Thank you, Robert. I am quite used to getting about alone.

ROBERT Yes, but I mean to say . . . O, well, you have arrived in your own characteristic way.

(*A noise is heard at the window and a boy's voice is heard calling, Mr. Hand!*)

ROBERT (*turns*) By Jove, Archie, too, is arriving in a characteristic way!

(*ARCHIE scrambles into the room through the open window on the left*)

# EXILES

and then rises to his feet, flushed and panting. ARCHIE is a boy of eight years, dressed in white breeches, jersey and cap. He wears spectacles, has a lively manner and speaks with the slight trace of a foreign accent)

BEATRICE (going towards him) Goodness gracious, Archie! What is the matter?

ARCHIE (rising, out of breath) Eh! I ran all the avenue.

ROBERT (smiles and holds out his hand) Good evening, Archie. Why did you run?

ARCHIE (shakes hands) Good evening. We saw you on the top of the tram, and I shouted Mr. Hand! But you did not see me. But we saw you, mamma and I. She will be here in a minute. I ran.

BEATRICE (holding out her hand) And poor me!

ARCHIE (shakes hands somewhat shyly) Good evening, Miss Justice

BEATRICE Were you disappointed that I did not come last Friday for the lesson?

ARCHIE (glancing at her, smiles) No.

BEATRICE Glad?

ARCHIE (suddenly) But today it is too late.

BEATRICE A very short lesson?

ARCHIE (pleased) Yes.

BEATRICE But now you must study, Archie.

ROBERT Were you at the bath?

ARCHIE Yes.

ROBERT Are you a good swimmer now?

ARCHIE (leans against the davenport) No. Mamma won't let me into the deep place. Can you swim well, Mr. Hand?

ROBERT Splendidly. Like a stone.

ARCHIE (laughs) Like a stone! (Pointing down) Down that way?

ROBERT (pointing) Yes, down; straight down. How do you say that over in Italy?

ARCHIE That? Giù. (Pointing down and up) That is giù and this is su. Do you want to speak to my pappie?

ROBERT Yes. I came to see him.

ARCHIE (going towards the study) I will tell him. He is in there, writing.

BEATRICE (calmly, looking at ROBERT) No; he is out. He is gone to the post with some letters.

ROBERT (lightly) O, never mind. I will wait if he is only gone to the post.

ARCHIE But mamma is coming. (He glances towards the window) Here she is!

## EXILES

(ARCHIE runs out by the door on the left. BEATRICE walks slowly towards the davenport. ROBERT remains standing. A short silence. ARCHIE and BERTHA come in through the door on the left. BERTHA is a young woman of graceful build. She has dark grey eyes, patient in expression, and soft features. Her manner is cordial and selfpossessed. She wears a lavender dress and carries her cream gloves knotted round the handle of her sunshade)

BERTHA (shaking hands) Good evening, Miss Justice. We thought you were still down in Youghal.

BEATRICE (shaking hands) Good evening, Mrs. Rowan.

BERTHA (bows) Good evening, Mr. Hand.

ROBERT (bowing) Good evening, *signora*! Just imagine, I didn't know either she was back till I found her here.

BERTHA (to both) Did you not come together?

BEATRICE No. I came first. Mr. Rowan was going out. He said you would be back any moment.

BERTHA I'm sorry. If you had written or sent over word by the girl this morning. . . .

BEATRICE (laughs nervously) I arrived only an hour and a half ago. I thought of sending a telegram but it seemed too tragic.

BERTHA Ah? Only now you arrived?

ROBERT (extending his arms, blandly) I retire from public and private life. Her first cousin and a journalist, I know nothing of her movements.

BEATRICE (not directly to him) My movements are not very interesting.

ROBERT (in the same tone) A lady's movements are always interesting.

BERTHA But sit down, won't you? You must be very tired.

BEATRICE (quickly) No, not at all. I just came for Archie's lesson.

BERTHA I wouldn't hear of such a thing, Miss Justice, after your long journey.

ARCHIE (suddenly to BEATRICE) And, besides, you didn't bring the music.

BEATRICE (a little confused) That I forgot. But we have the old piece.

ROBERT (pinching ARCHIE's ear) You little scamp. You want to get off the lesson.

BERTHA O, never mind the lesson. You must sit down and have a cup of tea now. (Going towards the door on the right) I'll tell Brigid.

ARCHIE I will, mamma. (He makes a movement to go)

BEATRICE No, please Mrs. Rowan. Archie! I would really prefer. . .

ROBERT (quietly) I suggest a compromise. Let it be a half-lesson.

BERTHA But she must be exhausted.

# EXILES

BEATRICE (*quickly*) Not in the least. I was thinking of the lesson in the train.

ROBERT (*to BERTHA*) You see what it is to have a conscience, Mrs. Rowan.

ARCHIE Of my lesson, Miss Justice.

BEATRICE (*simply*) It is ten days since I heard the sound of a piano.

BERTHA O, very well. If that is it . . .

ROBERT (*nervously, gaily*) Let us have the piano by all means. I know what is in Beatty's ears at this moment. (*To BEATRICE*) Shall I tell?

BEATRICE If you know.

ROBERT The buzz of the harmonium in her father's parlour. (*To BEATRICE*) Confess.

BEATRICE (*smiling*) Yes. I can hear it.

ROBERT (*grimly*) So can I. The asthmatic voice of protestantism.

BERTHA Did you not enjoy yourself down there, Miss Justice?

ROBERT (*intervenes*) She did not, Mrs. Rowan. She goes there on retreat, when the protestant strain in her prevails — gloom, seriousness, righteousness.

BEATRICE I go to see my father.

ROBERT (*continuing*) But she comes back here to my mother, you see. The piano influence is from our side of the house.

BERTHA (*hesitating*) Well, Miss Justice, if you would like to play something . . . But please don't fatigue yourself with Archie.

ROBERT (*suavely*) Do, Beatty. That is what you want.

BEATRICE If Archie will come?

ARCHIE (*with a shrug*) To listen.

BEATRICE (*takes his hand*) And a little lesson, too. Very short.

BERTHA Well, afterwards you must stay to tea.

BEATRICE (*to ARCHIE*) Come.

(BEATRICE and ARCHIE go out together by the door on the left. BERTHA goes towards the davenport, takes off her hat and lays it with her sunshade on the desk. Then taking a key from a little flower vase, she opens a drawer of the davenport, takes out a slip of paper and closes the drawer again. ROBERT stands watching her)

BERTHA (*coming towards him with the paper in her hand*) You put this into my hand last night. What does it mean?

ROBERT Do you not know?

BERTHA (*reads*) 'There is one word which I have never dared to say to you.' What is the word?

ROBERT That I have a deep liking for you.

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*(A short pause. The piano is heard faintly from the upper room)*

ROBERT *(takes the bunch of roses from the chair)* I brought these for you. Will you take them from me?

BERTHA *(taking them)* Thank you. *(She lays them on the table and unfolds the paper again)* Why did you not dare to say it last night?

ROBERT I could not speak to you or follow you. There were too many people on the lawn. I wanted you to think over it and so I put it into your hand when you were going away.

BERTHA Now you have dared to say it.

ROBERT *(moves his hand slowly past his eyes)* You passed. The avenue was dim with dusky light. I could see the dark green masses of the trees. And you passed beyond them. You were like the moon.

BERTHA *(laughs)* Why like the moon?

ROBERT In that dress, with your slim body, walking with little even steps. I saw the moon passing in the dusk till you passed and left my sight.

BERTHA Did you think of me last night?

ROBERT *(comes nearer)* I think of you always — as something beautiful and distant — the moon or some deep music.

BERTHA *(smiling)* And last night which was I?

ROBERT I was awake half the night. I could hear your voice. I could see your face in the dark. Your eyes . . . I want to speak to you. Will you listen to me? May I speak?

BERTHA *(sitting down)* You may.

ROBERT *(sitting beside her)* Are you annoyed with me?

BERTHA No.

ROBERT I thought you were. You put away my poor flowers so quickly.

BERTHA *(takes them from the table and holds them close to her face)* Is this what you wish me to do with them?

ROBERT *(watching her)* Your face is a flower too — but more beautiful. A wild flower blowing in a hedge. *(Moving his chair closer to her)* Why are you smiling? At my words?

BERTHA *(laying the flowers in her lap)* I am wondering if that is what you say — to the others.

ROBERT *(surprised)* What others?

BERTHA The other women. I hear you have so many admirers.

ROBERT *(involuntarily)* And that is why you too . . . ?

BERTHA But you have, haven't you?

ROBERT Friends, yes.

BERTHA Do you speak to them in the same way?

# EXILES

ROBERT (*in an offended tone*) How can you ask me such a question? What kind of person do you think I am? Or why do you listen to me? Did you not like me to speak to you in that way?

BERTHA What you said was very kind. (*She looks at him for a moment*) Thank you for saying it — and thinking it.

ROBERT (*leaning forward*) Bertha!

BERTHA Yes?

ROBERT I have the right to call you by your name. From old times — nine years ago. We were Bertha — and Robert — then. Can we not be so now, too?

BERTHA (*readily*) O yes. Why should we not?

ROBERT Bertha, you knew. From the very night you landed on Kingstown pier. It all came back to me then. And you knew it. You saw it.

BERTHA No. Not that night.

ROBERT When?

BERTHA The night we landed I felt very tired and dirty. (*Shaking her head*) I did not see it in you that night.

ROBERT (*smiling*) Tell me what did you see that night — your very first impression.

BERTHA (*knitting her brows*) You were standing with your back to the gangway, talking to two ladies.

ROBERT To two plain middleaged ladies, yes.

BERTHA I recognised you at once. And I saw that you had got fat.

ROBERT (*takes her hand*) And this poor fat Robert — do you dislike him then so much? Do you disbelieve all he says?

BERTHA I think men speak like that to all women whom they like or admire. What do you want me to believe?

ROBERT All men, Bertha?

BERTHA (*with sudden sadness*) I think so.

ROBERT I too?

BERTHA Yes, Robert. I think you too.

ROBERT All then — without exceptions? Or with one exception? (*In a lower tone*) Or is he too — Richard too — like us all — in that at least? Or different?

BERTHA (*looks into his eyes*) Different.

ROBERT Are you quite sure, Bertha?

BERTHA (*a little confused, tries to withdraw her hand*) I have answered you.

ROBERT (*suddenly*) Bertha, may I kiss your hand? Let me. May I?

BERTHA If you wish.



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(*He lifts her hand to his lips slowly. She rises suddenly and listens.*)

BERTHA Did you hear the garden gate?

ROBERT (*rising also*) No.

(*A short pause. The piano can be heard faintly from the upper room*)

ROBERT (*pleading*) Do not go away. You must never go away now. Your life is here. I came for that too today — to speak to him — to urge him to accept this position. He must. And you must persuade him to. You have a great influence over him.

BERTHA You want him to remain here.

ROBERT Yes.

BERTHA Why?

ROBERT For your sake because you are unhappy so far away. For his sake too because he should think of his future.

BERTHA (*laughing*) Do you remember what he said when you spoke to him last night?

ROBERT About . . . ? (*Reflecting*) Yes. He quoted the *Our Father* about our daily bread. He said that to take care for the future is to destroy hope and love in the world.

BERTHA Do you not think he is strange?

ROBERT In that, yes.

BERTHA A little — mad?

ROBERT (*comes closer*) No. He is not. Perhaps we are. Why, do you . . . ?

BERTHA (*laughs*) I ask you because you are intelligent.

ROBERT You must not go away. I will not let you.

BERTHA (*looks full at him*) You?

ROBERT Those eyes must not go away. (*He takes her hands*) May I kiss your eyes?

BERTHA Do so.

(*He kisses her eyes and then passes his hand over her hair*)

ROBERT Little Bertha!

BERTHA (*smiling*) But I am not so little. Why do you call me little?

ROBERT Little Bertha! One embrace? (*He puts his arm around her*) Look into my eyes again.

BERTHA (*looks*) I can see the little gold spots. So many you have.

ROBERT (*delighted*) Your voice! Give me a kiss, a kiss with your mouth.

BERTHA Take it.

ROBERT I am afraid. (*He kisses her mouth and passes his hand many times over her hair*) At last I hold you in my arms!

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BERTHA And are you satisfied?

ROBERT Let me feel your lips touch mine.

BERTHA And then you will be satisfied?

ROBERT (*murmurs*) Your lips, Bertha!

BERTHA (*closes her eyes and kisses him quickly*) There. (*Puts her hand on his shoulders*) Why don't you say: thanks?

ROBERT (*sighs*) My life is finished — over.

BERTHA O, don't speak like that now, Robert.

ROBERT Over, over. I want to end it and have done with it.

BERTHA (*concerned but lightly*) You silly fellow!

ROBERT (*presses her to him*) To end it all — death. To fall from a great cliff, down, right down into the sea.

BERTHA Please, Robert . .

ROBERT Listening to music and in the arms of the woman I love — the sea, music and death.

BERTHA (*looks at him for a moment*) The woman you love?

ROBERT (*hurriedly*) I want to speak to you, Bertha — alone — not here. Will you come?

BERTHA (*with downcast eyes*) I too want to speak to you.

ROBERT (*tenderly*) Yes, dear, I know. (*He kisses her again*) I will speak to you; tell you all; then. I will kiss you, then, long long kisses — when you come to me — long long sweet kisses.

BERTHA Where?

ROBERT (*in tone of passion*) Your eyes. Your lips. All your divine body.

BERTHA (*repelling his embrace, confused*) I meant where do you wish me to come.

ROBERT To my house. Not my mother's over there. I will write the address for you. Will you come?

BERTHA When?

ROBERT Tonight. Between eight and nine. Come. I will wait for you tonight. And every night. You will?

(*He kissed her with passion, holding her head between his hands. After a few instants she breaks from him. He sits down*)

BERTHA (*listening*) The gate opened.

ROBERT (*intensely*) I will wait for you.

(*He takes the slip from the table. BERTHA moves away from him slowly.*)

(*RICHARD comes in from the garden*)

RICHARD (*advancing, takes off his hat*) Good afternoon.

ROBERT (*rises, with nervous friendliness*) Good afternoon, Richard.

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BERTHA (*at the table, taking the roses*) Look what lovely roses Mr. Hand brought me.

ROBERT I am afraid they are overblown.

RICHARD (*suddenly*) Excuse me for a moment, will you?

(*He turns and goes into his study quickly. ROBERT takes a pencil from his pocket and writes a few words on the slip; then hands it quickly to*

BERTHA)

ROBERT (*rapidly*) The address. Take the tram at Lansdowne Road and ask to be let down near there.

BERTHA (*takes it*) I promise nothing.

ROBERT I will wait.

(*RICHARD comes back from the study*)

BERTHA (*going*) I must put these roses in water.

RICHARD (*handing her his hat*) Yes, do. And please put my hat on the rack.

BERTHA (*takes it*) So I will leave you to yourselves for your talk. (*Looking round*) Do you want anything? Cigarettes?

RICHARD Thanks. We have them here.

BERTHA Then I can go?

(*She goes out on the left with RICHARD's hat, which she leaves in the hall, and returns at once; she stops for a moment at the davenport, replaces the slip in the drawer, locks it, and replaces the key, and, taking the roses, goes towards the right. ROBERT precedes her to open the door for her. She bows and goes out*)

RICHARD (*points to the chair near the little table on the right*) Your place of honour.

ROBERT (*sits down*) Thanks. (*Passing his hand over his brow*) Good Lord, how warm it is today! The heat pains me here in the eye. The glare.

RICHARD The room is rather dark, I think, with the blind down but it you wish . . .

ROBERT (*quickly*) Not at all. I know what it is — the result of night work.

RICHARD (*sits on the lounge*) Must you?

ROBERT (*sighs*) Eh, yes. I must see part of the paper through every night. And then my leading articles. We are approaching a difficult moment. And not only here.

RICHARD (*after a slight pause*) Have you any news?

ROBERT (*in a different voice*) Yes. I want to speak to you seriously. Today may be an important day for you — or rather, tonight. I saw the vicechancellor this morning. He has the highest opinion of you, Richard. He has read your book, he said.

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RICHARD Did he buy it or borrow it?

ROBERT Bought it, I hope.

RICHARD I shall smoke a cigarette. Thirtyseven copies have now been sold in Dublin.

(He takes a cigarette from the box on the table, and lights it)

ROBERT (suavely, hopelessly) Well, the matter is closed for the present. You have your iron mask on today.

RICHARD (smoking) Let me hear the rest.

ROBERT (again seriously) Richard, you are too suspicious. It is a defect in you. He assured me he has the highest possible opinion of you, as everyone has. You are the man for the post, he says. In fact, he told me that, if your name goes forward, he will work might and main for you with the senate and I . . . will do my part, of course, in the press and privately. I regard it as a public duty. The chair of romance literature is yours by right, as a scholar, as a literary personality.

RICHARD The conditions?

ROBERT Conditions? You mean about the future?

RICHARD I mean about the past.

ROBERT (easily) That episode in your past is forgotten. An act of impulse. We are all impulsive.

RICHARD (looks fixedly at him) You called it an act of folly, then — nine years ago. You told me I was hanging a weight about my neck.

ROBERT I was wrong. (Suavely) Here is how the matter stands, Richard. Everyone knows that you ran away years ago with a young girl . . . How shall I put it? . . . With a young girl not exactly your equal. (Kindly) Excuse me, Richard, that is not my opinion nor my language. I am simply using the language of people whose opinions I don't share.

RICHARD Writing one of your leading articles, in fact.

ROBERT Put it so. Well, it made a great sensation at the time. A mysterious disappearance. My name was involved too, as best man, let us say, on that famous occasion. Of course, they think I acted from a mistaken sense of friendship. Well, all that is known. (With some hesitation) But what happened afterwards is not known.

RICHARD No?

ROBERT Of course, it is your affair, Richard. However, you are not so young now as you were then. The expression is quite in the style of my leading articles, isn't it?

RICHARD Do you, or do you not, want me to give the lie to my past life?

ROBERT I am thinking of your future life — here. I understand your

## EXILES

pride and your sense of liberty. I understand their point of view also. However, there is a way out; it is simply this. Refrain from contradicting any rumours you may hear concerning what happened . . . or did not happen after you went away. Leave the rest to me.

RICHARD You will set these rumours afloat?

ROBERT I will. God help me.

RICHARD (*observing him*) For the sake of social conventions?

ROBERT For the sake of something else too — our friendship, our lifelong friendship.

RICHARD Thanks.

ROBERT (*slightly wounded*) And I will tell you the whole truth.

RICHARD (*smiles and bows*) Yes. Do, please.

ROBERT Not only for your sake. Also for the sake of — your present partner in life.

RICHARD I see.

(*He crushes his cigarette softly on the ashtray and then leans forward, rubbing his hands slowly*)

RICHARD Why for her sake?

ROBERT (*also leans forward, quietly*). Richard, have you been quite fair to her? It was her own free choice, you will say. But was she really free to choose? She was a mere girl. She accepted all that you proposed.

RICHARD (*smiles*) That is your way of saying that she proposed what I would not accept.

ROBERT (*nods*) I remember. And she went away with you. But was it of her own free choice? Answer me frankly.

RICHARD (*turns to him, calmly*) I played for her against all that you say or can say; and I won.

ROBERT (*nodding again*) Yes, you won.

RICHARD (*rises*) Excuse me for forgetting. Will you have some whisky?

ROBERT All things come to those who wait.

(*RICHARD goes to the sideboard and brings a small tray with the decanter and glasses to the table where he sets it down*)

RICHARD (*sits down again, leaning back on the lounge*) Will you please help yourself?

ROBERT (*does so*) And you? Steadfast? (*RICHARD shakes his head*) Lord, when I think of our wild nights long ago — talks by the hour, plans, carouses, revelry. . . .

RICHARD In our house.

ROBERT It is mine now. I have kept it ever since though I don't go

there often. Whenever you like to come let me know. You must come some night. It will be old times again. (*He lifts his glass, and drinks*) *Prosit!*

RICHARD It was not only a house of revelry; it was to be the heart of a new life. (*Musing*) And in that name all our sins were committed.

ROBERT Sins! Drinking and blasphemy (*he points*) by me. And drinking and heresy, much worse (*he points again*) by you — are those the sins you mean?

RICHARD And some others.

ROBERT (*lightly, uneasily*) You mean the women. I have no remorse of conscience. Maybe you have. We had two keys on those occasions. (*Maliciously*) Have you?

RICHARD (*irritated*) For you it was all quite natural?

ROBERT For me it is quite natural to kiss a woman whom I like. Why not? She is beautiful for me.

RICHARD (*toying with the lounge cushion*) Do you kiss everything that is beautiful for you?

ROBERT Everything — if it can be kissed. (*He takes up a flat stone which lies on the table*) This stone, for instance. It is so cool, so polished, so delicate, like a woman's temple. It is silent, it suffers our passion; and it is beautiful. (*He places it against his lips*) And so I kiss it because it is beautiful. And what is a woman? A work of nature, too, like a stone or a flower or a bird. A kiss is an act of homage.

RICHARD It is an act of union between man and woman. Even if we are often led to desire through the sense of beauty can you say that the beautiful is what we desire?

ROBERT (*pressing the stone to his forehead*) You will give me a headache if you make me think today. I cannot think today. I feel too natural, too common. After all, what is most attractive in even the most beautiful woman?

RICHARD What?

ROBERT Not those qualities which she has and other women have not but the qualities which she has in common with them. I mean . . . the commonest. (*Turning over the stone, he presses the other side to his forehead*) I mean how her body develops heat when it is pressed, the movement of her blood, how quickly she changes by digestion what she eats into — what shall be nameless. (*Laughing*) I am very common today. Perhaps that idea never struck you?

RICHARD (*dryly*) Many ideas strike a man who has lived nine years with a woman.

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ROBERT Yes. I suppose they do . . . This beautiful cool stone does me good. Is it a paperweight or a cure for headache?

RICHARD Bertha brought it home one day from the strand. She, too, says that it is beautiful.

ROBERT (*lays down the stone quietly*) She is right.

(*He raises his glass, and drinks. A pause*)

RICHARD Is that all you wanted to say to me?

ROBERT (*quickly*) There is something else. The vicechancellor sends you, through me, an invitation for tonight — to dinner at his house. You know where he lives? (RICHARD *nods*) I thought you might have forgotten. Strictly private, of course. He wants to meet you again and sends you a very warm invitation.

RICHARD For what hour?

ROBERT Eight. But, like yourself, he is free and easy about time. Now Richard, you must go there. That is all. I feel tonight will be the turning-point in your life. You will live here and work here and think here and be honoured here — among our people.

RICHARD (*smiling*) I can almost see two envoys starting for the United States to collect funds for my statue a hundred years hence.

ROBERT (*agreeably*) Once I made a little epigram about statues. All statues are of two kinds. (*He folds his arms across his chest*) The statue which says: 'How shall I get down?' and the other kind (*he unfolds his arms and extends his right arm, averting his head*) the statue which says: 'In my time the dunghill was so high.'

RICHARD The second one for me, please.

ROBERT (*lazily*) Will you give me one of those long cigars of yours?

(*RICHARD selects a Virginia cigar from the box on the table and hands it to him with the straw drawn out*)

ROBERT (*lighting it*) These cigars Europeanise me. If Ireland is to become a new Ireland she must first become European. And that is what you are here for, Richard. Some day we shall have to choose between England and Europe. I am a descendant of the dark foreigners: that is why I like to be here. I may be childish. But where else in Dublin can I get a bandit cigar like this or a cup of black coffee? The man who drinks black coffee is going to conquer Ireland. And now I will take just a half measure of that whisky, Richard, to show you there is no ill feeling.

RICHARD (*points*) Help yourself.

ROBERT (*does so*) Thanks. (*He drinks and goes on as before*) Then you yourself, the way you loll on that lounge: then your boy's voice and also

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-- Bertha herself. Do you allow me to call her that, Richard? I mean as an old friend of both of you.

RICHARD O, why not?

ROBERT (*with animation*) You have that fierce indignation which lacerated the heart of Swift. You have fallen from a higher world, Richard, and you are filled with fierce indignation, when you find that life is cowardly and ignoble. While I . . . shall I tell you?

RICHARD By all means.

ROBERT (*seriously*) I have come up from a lower world and I am filled with astonishment when I find that people have any redeeming virtue at all

RICHARD (*sits up suddenly and leans his elbows on the table*) You are my friend, then?

ROBERT (*gravely*) I fought for you all the time you were away. I fought to bring you back. I fought to keep your place for you here. I will fight for you still because I have faith in you, the faith of a disciple in his master. I cannot say more than that. It may seem strange to you . . . Give me a match.

RICHARD (*lights and offers him a match*) There is a faith still stranger than the faith of the disciple in his master.

ROBERT And that is?

RICHARD The faith of a master in the disciple who will betray him.

ROBERT The church lost a theologian in you, Richard. But I think you look too deeply into life. (*He rises, pressing RICHARD's arm slightly*) Be gay. Life is not worth it.

RICHARD (*without rising*) Are you going?

ROBERT Must. (*He turns and says in a friendly tone*) Then it is all arranged. We meet tonight at the vicechancellor's. I shall look in at about ten. So you can have an hour or so to yourselves first. You will wait till I come?

RICHARD Good.

ROBERT One more match and I am happy.

(*RICHARD strikes another match, hands it to him and rises also. ARCHIE comes in by the door on the left, followed by BEATRICE*)

ROBERT Congratulate me, Beatty. I have won over Richard.

ARCHIE (*crossing to the door on the right, calls*) Mamma, Miss Justice is going.

BEATRICE On what are you to be congratulated?

ROBERT On a victory, of course. (*Laying his hand lightly on RICHARD's shoulder*) The descendant of Archibald Hamilton Rowan has come home.

RICHARD I am not a descendant of Hamilton Rowan.

ROBERT What matter?



(BERTHA comes in from the right with a bowl of roses)

BEATRICE Has Mr. Rowan . . . ?

ROBERT (*turning towards BERTHA*) Richard is coming tonight to the vice-chancellor's dinner. The fatted calf will be eaten: roast, I hope. And next session will see the descendant of a namesake of etcetera, etcetera in a chair of the university. (*He offers his hand*) Good afternoon, Richard. We shall meet tonight.

RICHARD (*touches his hand*) At Philippi.

BEATRICE (*shakes hands also*) Accept my best wishes, Mr. Rowan.

RICHARD Thanks. But do not believe him.

ROBERT (*vivaciously*) Believe me, believe me. (*To BERTHA*) Good afternoon, Mrs. Rowan.

BERTHA (*shaking hands, candidly*) I thank you, too. (*To BEATRICE*) You won't stay to tea, Miss Justice?

BEATRICE No, thank you. (*Takes leave of her*) I must go. Good afternoon. Goodbye, Archie (*going*).

ROBERT *Addio* Archibald.

ARCHIE *Addio*.

ROBERT Wait, Beatty. I shall accompany you.

BEATRICE (*going out on the right with BERTHA*) O, don't trouble.

ROBERT (*following her*) But I insist — as a cousin.

(BERTHA, BEATRICE, and ROBERT go out by the door on the left. RICHARD stands irresolutely near the table. ARCHIE closes the door leading to the hall and, coming over to him, plucks him by the sleeve)

ARCHIE I say, pappie!

RICHARD (*absently*) What is it?

ARCHIE I want to ask you a thing.

RICHARD (*sitting on the end of the lounge, stares in front of him*) What is it?

ARCHIE Will you ask mamma to let me go out in the morning with the milkman?

RICHARD With the milkman?

ARCHIE Yes. In the milk car. He says he will let me drive when we get on to the roads where there are no people. The horse is a very good beast. Can I go?

RICHARD Yes.

ARCHIE Ask mamma now can I go. Will you?

RICHARD (*glances towards the door*) I will.

ARCHIE He said he will show me the cows he has in the field. Do you know how many cows he has?

RICHARD How many?

# EXILES

ARCHIE Eleven. Eight red and three white. But one is sick now. No, not sick. But it fell.

RICHARD Cows?

ARCHIE (*with a gesture*) Eh! Not bulls. Because bulls give no milk. Eleven cows. They must give a lot of milk. What makes a cow give milk?

RICHARD (*takes his hand*) Who knows? Do you understand what it is to give a thing?

ARCHIE To give? Yes.

RICHARD While you have a thing it can be taken from you.

ARCHIE By robbers? No?

RICHARD But when you give it, you have given it. No robber can take it from you. (*He bends his head and presses his son's hand against his cheek*) It is yours then for ever when you have given it. It will be yours always. That is to give.

ARCHIE But, pappie?

RICHARD Yes?

ARCHIE How could a robber rob a cow? Everyone would see him. In the night, perhaps.

RICHARD In the night, yes.

ARCHIE Are there robbers here like in Rome?

RICHARD There are poor people everywhere.

ARCHIE Have they revolvers?

RICHARD No.

ARCHIE Knives? Have they knives?

RICHARD (*sternly*) Yes, yes. Knives and revolvers.

ARCHIE (*disengages himself*) Ask mamma now. She is coming.

RICHARD (*makes a movement to rise*) I will.

ARCHIE No, sit there, pappie. You wait and ask her when she comes back. I won't be here. I'll be in the garden.

RICHARD (*sinking back again*) Yes. Go.

ARCHIE (*kisses him swiftly*) Thanks.

(*He runs out quickly by the door at the back leading into the garden.*)

BERTHA enters by the door on the left. She approaches the table and stands beside it, fingering the petals of the roses, looking at RICHARD)

RICHARD (*watching her*) Well?

BERTHA (*absently*) Well. He says he likes me.

RICHARD (*leans his chin in his hand*) You showed him his note?

BERTHA Yes. I asked him what it meant.

RICHARD What did he say it meant?

# EXILES

BERTHA He said I must know. I said I had an idea. Then he told me he liked me very much. That I was beautiful — and all that.

RICHARD Since when!

BERTHA (*again absently*) Since when — what?

RICHARD Since when did he say he liked you?

BERTHA Always, he said. But more since we came back. He said I was like the moon in this lavender dress. (*Looking at him*) Had you any words with him — about me?

RICHARD (*blandly*) The usual thing. Not about you.

BERTHA He was very nervous. You saw that?

RICHARD Yes. I saw it. What else went on?

BERTHA He asked me to give him my hand.

RICHARD (*smiling*) In marriage?

BERTHA (*smiling*) No, only to hold.

RICHARD Did you?

BERTHA Yes, (*Tearing off a few petals*) Then he caressed my hand and asked would I let him kiss it. I let him.

RICHARD Well?

BERTHA Then he asked could he embrace me — even once? . . . And then . . .

RICHARD And then?

BERTHA He put his arm round me.

RICHARD (*stares at the floor for a moment, then looks at her again*) And then?

BERTHA He said I had beautiful eyes. And asked could he kiss them. (*With a gesture*) I said: 'Do so.'

RICHARD And he did?

BERTHA Yes. First one and then the other. (*She breaks off suddenly*) Tell me, Dick, does all this disturb you? Because I told you I don't want that. I think you are only pretending you don't mind. I don't mind.

RICHARD (*quietly*) I know, dear. But I want to find out what he means or feels just as you do.

BERTHA (*points at him*) Remember, you allowed me to go on. I told you the whole thing from the beginning.

RICHARD (*as before*) I know, dear . . . And then?

BERTHA He asked for a kiss. I said: 'Take it.'

RICHARD And then?

BERTHA (*crumpling a handful of petals*) He kissed me.

RICHARD Your mouth?

BERTHA Once or twice.

RICHARD Long kisses?

# EXILES

BERTHA Fairly long. (*Reflects*) Yes. the last time.

RICHARD ( *rubs his hands slowly; then*) With his lips? Or . . . the other way?

BERTHA Yes, the last time.

RICHARD Did he ask you to kiss him?

BERTHA He did.

RICHARD Did you?

BERTHA (*hesitates, then looking straight at him*) I did. I kissed him.

RICHARD What way?

BERTHA (*with a shrug*) O simply.

RICHARD Were you excited?

BERTHA Well, you can imagine. (*Frowning suddenly*) Not much. He has not nice lips . . . Still I was excited, of course. But not like with you, Dick.

RICHARD Was he?

BERTHA Excited? Yes, I think he was. He sighed. He was dreadfully nervous.

RICHARD (*resting his forehead on his hand*) I see.

BERTHA (*crosses towards the lounge and stands near him*) Are you jealous?

RICHARD (*as before*) No.

BERTHA (*quietly*) You are, Dick.

RICHARD I am not. Jealous of what?

BERTHA Because he kissed me.

RICHARD (*looks up*) Is that all?

BERTHA Yes, that's all. Except that he asked me would I meet him.

RICHARD Out somewhere?

BERTHA No. In his house.

RICHARD (*surprised*) Over there with his mother, is it?

BERTHA No, a house he has. He wrote the address for me.

(*She goes to the desk, takes the key from the flower vase, unlocks the drawer and returns to him with the slip of paper*)

RICHARD (*half to himself*) Our cottage.

BERTHA (*hands him the slip*) Here.

RICHARD (*reads it*) Yes. Our cottage.

BERTHA Your . . . ?

RICHARD No, his. I call it ours. (*Looking at her*) The cottage I told you about so often — that we had the two keys for, he and I. It is his now. Where we used to hold our wild nights, talking, drinking, planning — at that time. Wild nights; yes. He and I together. (*He throws the slip on the couch and rises suddenly*) And sometimes I alone. (*Stares at her*) But not quite alone. I told you. You remember?

# EXILES

BERTHA (*shocked*) That place?

RICHARD (*walks away from her a few paces and stands still, thinking, holding his chin*) Yes.

BERTHA (*taking up the slip again*) Where is it?

RICHARD Do you not know?

BERTHA He told me to take the tram at Lansdowne Road and to ask the man to let me down there. Is it . . . is it a bad place?

RICHARD O no, cottages. (*He returns to the lounge and sits down*) What answer did you give?

BERTHA No answer. He said he would wait.

RICHARD Tonight?

BERTHA Every night, he said. Between eight and nine.

RICHARD And so I am to go tonight to interview — the professor. About the appointment I am to beg for. (*Looking at her*) The interview is arranged for tonight by him — between eight and nine. Curious, isn't it? The same hour.

BERTHA Very.

RICHARD Did he ask you had I any suspicion?

BERTHA No.

RICHARD Did he mention my name?

BERTHA No.

RICHARD Not once?

BERTHA Not that I remember.

RICHARD (*bounding to his feet*) O yes! Quite clear!

BERTHA What?

RICHARD (*striding to and fro*) A liar, a thief, and a fool! Quite clear! A common thief! What else? (*With a harsh laugh*) My great friend! A patriot too! A thief — nothing else! (*He halts, thrusting his hands into his pockets*) But a fool also!

BERTHA (*looking at him*) What are you going to do?

RICHARD (*shortly*) Follow him. Find him. Tell him. (*Calmly*) A few words will do. Thief and fool.

BERTHA (*flings the slip on the couch*) I see it all!

RICHARD (*turning*) Eh!

BERTHA (*hotly*) The work of a devil.

RICHARD He?

BERTHA (*turning on him*) No, you! The work of a devil to turn him against me as you tried to turn my own child against me. Only you did not succeed.

RICHARD How? In God's name, how?

## EXILES

BERTHA (*excitedly*) Yes, yes. What I say. Everyone saw it. Whenever I tried to correct him for the least thing you went on with your folly, speaking to him as if he were a grown-up man. Ruining the poor child, or trying to. Then, of course, I was the cruel mother and only you loved him. (*With growing excitement*) But you did not turn him against me — against his own mother. Because why? Because the child has too much nature in him.

RICHARD I never tried to do such a thing, Bertha. You know I cannot be severe with a child.

BERTHA Because you never loved your own mother. A mother is always a mother, no matter what. I never heard of any human being that did not love the mother that brought him into the world, except you.

RICHARD (*approaching her quietly*) Bertha, do not say things you will be sorry for. Are you not glad my son is fond of me?

BERTHA Who taught him to be? Who taught him to run to meet you? Who told him you would bring him home toys when you were out on your rambles in the rain, forgetting all about him — and me? I did. I taught him to love you.

RICHARD Yes, dear. I know it was you.

BERTHA (*almost crying*) And then you try to turn everyone against me. All is to be for you. I am to appear false and cruel to everyone except to you. Because you take advantage of my simplicity as you did — the first time.

RICHARD (*violently*) And you have the courage to say that to me?

BERTHA (*facing him*) Yes, I have! Both then and now. Because I am simple you think you can do what you like with me. (*Gesticulating*) Follow him now. Call him names. Make him be humble before you and make him despise me. Follow him!

RICHARD (*controlling himself*) You forget that I have allowed you complete liberty — and allow you it still.

BERTHA (*scornfully*) Liberty!

RICHARD Yes, complete. But he must know that I know. (*More calmly*) I will speak to him quietly. (*Appealing*) Bertha, believe me, dear! It is not jealousy. You have complete liberty to do as you wish — you and he. But not in this way. He will not despise you. You don't wish to deceive me or to pretend to deceive me — with him, do you?

BERTHA No, I do not (*Looking full at him*) Which of us two is the deceiver?

RICHARD Of us? You and me?

EXILES

BERTHA (*in a calm decided tone*) I know why you have allowed me what you call complete liberty.

RICHARD Why?

BERTHA To have complete liberty with — that girl.

RICHARD (*irritated*) But, good God, you knew about that this long time. I never hid it.

BERTHA You did. I thought it was a kind of friendship between you — till we came back, and then I saw.

RICHARD So it is, Bertha.

BERTHA (*shakes her head*) No, no. It is much more; and that is why you give me complete liberty. All those things you sit up at night to write about (*pointing to the study*) in there — about her. You call that friendship?

RICHARD Believe me, Bertha dear. Believe me as I believe you.

BERTHA (*with an impulsive gesture*) My God, I feel it! I know it! What else is between you but love?

RICHARD (*calmly*) You are trying to put that idea into my head, but I warn you that I don't take my ideas from other people.

BERTHA (*hotly*) It is, it is! And that is why you allow him to go on. Or course! It doesn't affect you. You love her.

RICHARD Love! (*Throws out his hands with a sigh and moves away from her*) I cannot argue with you.

BERTHA You can't because I am right. (*Following him a few steps*) What would anyone say?

RICHARD (*turns to her*) Do you think I care?

BERTHA But I care. What would he say if he knew? You, who talk so much of the high kind of feeling you have for me, expressing yourself in that way to another woman. If he did it, or other men, I could understand because they are all false pretenders. But you, Dick! Why do you not tell him then?

RICHARD You can if you like.

BERTHA I will. Certainly I will.

RICHARD (*coolly*) He will explain it to you.

BERTHA He doesn't say one thing and do another. He is honest in his own way.

RICHARD (*plucks one of the roses and throws it at her feet*) He is, indeed! The soul of honour!

BERTHA You may make fun of him as much as you like. I understand more than you think about that business. And so will he. Writing those long letters to her for years, and she to you. For years. But since I came back I understand it — well.

## EXILES

RICHARD You do not. Nor would he.

BERTHA (*laughs scornfully*) Of course. Neither he nor I can understand it. Only she can. Because it is such a deep thing!

RICHARD (*angrily*) Neither he nor you—nor she either! Not one of you!

BERTHA (*with great bitterness*) She will! She will understand it! The diseased woman!

*(She turns away and walks over to the little table on the right. RICHARD restrains a sudden gesture. A short pause)*

RICHARD (*gravely*) Bertha, take care of uttering words like that!

BERTHA (*turning, excitedly*) I don't mean any harm! I feel for her more than you can because I am a woman. I do, sincerely. But what I say is true.

RICHARD Is it generous? Think.

BERTHA (*pointing towards the garden*) It is she who is not generous. Remember now what I say.

RICHARD What?

BERTHA (*comes nearer; in a calmer tone*) You have given that woman very much, Dick. And she may be worthy of it. And she may understand it all, too. I know she is that kind.

RICHARD Do you believe that?

BERTHA I do. But I believe you will get very little from her in return—or from any of her clan. Remember my words, Dick. Because she is not generous and they are not generous. Is it all wrong what I am saying? Is it?

RICHARD (*darkly*) No. Not all.

*(She stoops and, picking up the rose from the floor, places it in the vase again. He watches her. BRIGID appears at the folding doors on the right)*

BRIGID The tea is on the table, ma'am.

BERTHA Very well.

BRIGID Is Master Archie in the garden?

BERTHA Yes. Call him in.

*(BRIGID crosses the room and goes out into the garden. BERTHA goes towards the doors on the right. At the lounge she stops and takes up the slip)*

BRIGID (*in the garden*) Master Archie! You are to come in to your tea.

BERTHA Am I to go to this place?

RICHARD Do you want to go?

BERTHA I want to find out what he means. Am I to go?

RICHARD Why do you ask me? Decide yourself.

BERTHA Do you tell me to go?



# EXILES

RICHARD No.

BERTHA Do you forbid me to go?

RICHARD No.

BRIGID (*from the garden*) Come quickly, Master Archie! Your tea is waiting on you.

(*BRIGID crosses the room and goes out through the folding doors. BERTHA folds the slip into the waist of her dress and goes slowly towards the right. Near the door she turns and halts*)

BERTHA Tell me not to go and I will not.

RICHARD (*without looking at her*) Decide yourself.

BERTHA Will you blame me then?

RICHARD (*excitedly*) No, no! I will not blame you. You are free. I cannot blame you.

ARCHIE (*appears at the garden door*).

BERTHA I did not deceive you.

(*She goes out through the folding doors. RICHARD remains standing at the table. ARCHIE, when his mother has gone, runs down to RICHARD*)

ARCHIE (*quickly*) Well, did you ask her?

RICHARD (*starting*) What?

ARCHIE Can I go?

RICHARD Yes.

ARCHIE In the morning? She said yes?

RICHARD Yes. In the morning.

(*He puts his arm round his son's shoulders and looks down at him fondly*)

## SECOND ACT

A room in Robert Hand's cottage at Ranelagh. On the right, forward, a small black piano, on the rest of which is an open piece of music. Further back a door leading to the street door. In the wall, at the back, folding doors, draped with dark curtains, leading to a bedroom. Near the piano a large table, on which is a tall oil lamp with a wide yellow shade. Chairs, upholstered, near this table. A small card-table more forward. Against the back wall a bookcase. In the left wall, back, a window looking out into the garden, and, forward, a door and porch, also leading to the garden. Easy chairs here and there. Plants in the porch and near the draped folding doors. On the walls are many framed black and white designs. In the right corner, back, a sideboard; and in the centre of the room, left of the table, a group consisting of a standing Turkish pipe, a low oil stove, which is not lit, and a rocking-chair. It is the evening of the same day.

## EXILES

(ROBERT HAND, in evening dress, is seated at the piano. The candles are not lit but the lamp on the table is lit. He plays softly in the bass the first bars of Wolfram's song in the first act of 'Tannhäuser'. Then he breaks off and, resting an elbow on the ledge of the keyboard, meditates. Then he rises and, pulling out a pump from behind the piano, walks here and there in the room ejecting from it into the air sprays of perfume. He inhales the air slowly and then puts the pump back behind the piano. He sits down on a chair near the table and, smoothing his hair carefully, sighs once or twice. Then, thrusting his hands into his trousers pockets, he leans back, stretches out his legs, and waits. A knock is heard at the street door. He rises quickly.

ROBERT (exclaims) Bertha!

(He hurries out by the door on the right. There is a noise of confused greeting. After a few moments ROBERT enters, followed by RICHARD ROWAN, who is in grey tweeds as before but holds in one hand a dark felt hat and in the other an umbrella)

ROBERT First of all let me put these outside.

(He takes the hat and umbrella, leaves them in the hall and returns)

ROBERT (pulling round a chair) Here you are. You are lucky to find me in. Why didn't you tell me today? You were always a devil for surprises. I suppose my evocation of the past was too much for your wild blood. See how artistic I have become. (He points to the walls) The piano is an addition since your time. I was just strumming out Wagner when you came. Killing time. You see I am ready for the fray. (Laughs) I was just wondering how you and the vice-chancellor were getting on together. (With exaggerated alarm) But are you going in that suit? O well, it doesn't make much odds, I suppose. But how goes the time? (He takes out his watch) Twenty past eight already, I declare!

RICHARD Have you an appointment?

ROBERT (laughs nervously) Suspicious to the last!

RICHARD Then I may sit down?

ROBERT Of course, of course. (They both sit down) For a few minutes, anyhow. Then we can both go on together. We are not bound for time. Between eight and nine, he said, didn't he? What time is it, I wonder? (Is about to look again at his watch; then stops) Twenty past eight, yes.

RICHARD (wearily, sadly) Your appointment also was for the same hour. Here.

ROBERT What appointment?

RICHARD With Bertha.

ROBERT (stares at him) Are you mad?

# EXILES

RICHARD Are you?

ROBERT (*after a long pause*) Who told you?

RICHARD She.

(*A short silence*)

ROBERT (*in a low voice*) Yes. I must have been mad. (*Rapidly*) Listen to me, Richard. It is a great relief to me that you have come — the greatest relief. I assure you that ever since this afternoon I have thought and thought how I could break it off without seeming a fool. A great relief! I even intended to send word . . . a letter, a few lines. (*Suddenly*) But then it was too late . . . (*Passes his hand over his forehead*) Let me speak frankly with you: let me tell you everything.

RICHARD I know everything. I have known for some time.

ROBERT Since when?

RICHARD Since it began between you and her.

ROBERT (*again rapidly*) Yes, I was mad. But it was merely lightheadedness. I admit that to have asked her here this evening was a mistake. I can explain everything to you. And I will. Truly.

RICHARD Explain to me what is the word you longed and never dared to say to her. If you can or will.

ROBERT (*looks down, then raises his head*) Yes, I will. I admire very much the personality of your . . . of . . . your wife. That is the word. I can say it. It is no secret.

RICHARD Then why did you wish to keep secret your wooing?

ROBERT Wooing?

RICHARD Your advances to her, little by little, day after day, looks, whispers. (*With a nervous movement of the hands*) *Insomma*, wooing.

ROBERT (*bewildered*) But how do you know all this?

RICHARD She told me.

ROBERT This afternoon?

RICHARD No. Time after time, as it happened.

ROBERT You knew? From her? (*RICHARD nods*) You were watching us all the time?

RICHARD (*very coldly*) I was watching you.

ROBERT (*quickly*) I mean, watching me. And you never spoke! You had only to speak a word — to save me from myself. You were trying me. (*Passes his hand again over his forehead*) It was a terrible trial: now also. (*Desperately*) Well, it is past. It will be a lesson to me for all my life. You hate me now for what I have done and for . . .

RICHARD (*quietly, looking at him*) Have I said that I hate you?

ROBERT Do you not? You must.

# EXILES

RICHARD Even if Bertha had not told me I should have known. Did you not see that when I came in this afternoon I went into my study suddenly for a moment?

ROBERT You did. I remember.

RICHARD To give you time to recover yourself. It made me sad to see your eyes. And the roses too. I cannot say why. A great mass of over-blown roses.

ROBERT I thought I had to give them. Was that strange? (*Looks at RICHARD with a tortured expression*) Too many, perhaps? Or too old or common?

RICHARD That was why I did not hate you. The whole thing made me sad all at once.

ROBERT (*to himself*) And this is real. It is happening — to us.

(*He stares before him for some moments in silence, as if dazed; then, without turning his head, continues*)

ROBERT And she, too, was trying me; making an experiment with me for your sake!

RICHARD You know women better than I do. She says she felt pity for you.

ROBERT (*brooding*) Pitied me, because I am no longer . . . an ideal lover. Like my roses. Common, old.

RICHARD Like all men you have a foolish wandering heart.

ROBERT (*slowly*) Well, you spoke at last. You chose the right moment.

RICHARD (*leans forward*) Robert, not like this. For us two, no. Years, a whole life, of friendship. Think a moment. Since childhood, boyhood . . . No, no. Not in such a way — like thieves — at night. (*Glancing about him*) And in such a place. No, Robert, that is not for people like us.

ROBERT What a lesson! Richard, I cannot tell you what a relief it is to me that you have spoken — that the danger is passed. Yes, yes. (*Somewhat diffidently*) Because . . . there was some danger for you, too, if you think. Was there not?

RICHARD What danger?

ROBERT (*in the same tone*) I don't know. I mean if you had not spoken. If you had watched and waited on until . . .

RICHARD Until?

ROBERT (*bravely*) Until I had come to like her more and more (because I can assure you it is only a lightheaded idea of mine), to like her deeply, to love her. Would you have spoken to me then as you have just now? (*RICHARD is silent. ROBERT goes on more boldly*) It would have been different, would it not? For then it might have been too late while it is

not too late now. What could I have said then? I could have said only: You are my friend, my dear good friend. I am very sorry but I love her. (*With a sudden fervent gesture*) I love her and I will take her from you, however I can, because I love her.

(*They look at each other for some moments in silence*)

RICHARD (*calmly*) That is the language I have heard often and never believed in. Do you mean by stealth or by violence? Steal you could not in my house because the doors were open: nor take by violence if there were no resistance.

ROBERT You forget that the kingdom of heaven suffers violence: and the kingdom of heaven is like a woman.

RICHARD (*smiling*) Go on.

ROBERT (*diffidently, but bravely*) Do you think you have rights over her — over her heart?

RICHARD None.

ROBERT For what you have done for her? So much! You claim nothing?

RICHARD Nothing.

ROBERT (*after a pause strikes his forehead with his hand*) What am I saying? Or what am I thinking? I wish you would upbraid me, curse me, hate me as I deserve. You love this woman. I remember all you told me long ago. She is yours, your work. (*Suddenly*) And that is why I, too, was drawn to her. You are so strong that you attract me even through her.

RICHARD I am weak.

ROBERT (*with enthusiasm*) You, Richard! You are the incarnation of strength.

RICHARD (*holds out his hands*) Feel those hands.

ROBERT (*taking his hands*) Yes. Mine are stronger. But I meant strength of another kind.

RICHARD (*gloomily*) I think you would try to take her by violence.

(*He withdraws his hands slowly*)

ROBERT (*rapidly*) Those are moments of sheer madness when we feel an intense passion for a woman. We see nothing. We think of nothing. Only to possess her. Call it brutal, bestial, what you will.

RICHARD (*a little timidly*) I am afraid that that longing to possess a woman is not love.

ROBERT (*impatiently*) No man ever yet lived on this earth who did not long to possess — I mean to possess in the flesh — the woman whom he loves. It is nature's law.

## EXILES

RICHARD (*contemptuously*) What is that to me? Did I vote it?

ROBERT But if you love . . . What else is it?

RICHARD (*hesitatingly*) To wish her well.

ROBERT (*warmly*) But the passion which burns us night and day to possess her. You feel it as I do. And it is not what you said now.

RICHARD Have you . . . ? (*He stops for an instance*) Have you the luminous certitude that yours is the brain in contact with which she must think and understand and that yours is the body in contact with which her body must feel? Have you this certitude in yourself?

ROBERT Have you?

RICHARD (*moved*) Once I had it. Robert: a certitude as luminous as that of my own existence — or an illusion as luminous.

ROBERT (*cautiously*) And now?

RICHARD If you had it and I could feel that you had it — even now . . .

ROBERT What would you do?

RICHARD (*quietly*) Go away. You, and not I, would be necessary to her. Alone as I was before I met her.

ROBERT ( *rubs his hands nervously*) A nice little load on my conscience!

RICHARD (*abstractedly*) You met my son when you came to my house this afternoon. He told me. What did you feel?

ROBERT (*promptly*) Pleasure.

RICHARD Nothing else?

ROBERT Nothing else. Unless I thought of two things at the same time. I am like that. If my best friend lay in his coffin and his face had a comic expression I should smile. (*With a little gesture of despair*) I am like that. But I should suffer too, deeply.

RICHARD You spoke of conscience . . . Did he seem to you a child only — or an angel?

ROBERT (*shakes his head*) No. Neither an angel nor an Anglo-Saxon. Two things, by the way, for which I have very little sympathy.

RICHARD Never then? Never even . . . with her? Tell me. I wish to know.

ROBERT I feel in my heart something different. I believe that on the last day (if it ever comes), when we are all assembled together, that the Almighty will speak to us like this. We will say that we lived chastely with one other creature . . .

RICHARD (*bitterly*) Lie to Him?

ROBERT Or that we tried to. And He will say to us: Fools! Who told you that you were to give yourselves to one being only? You were made to give yourselves to many freely. I wrote that law with My finger on your hearts.

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RICHARD On woman's heart, too?

ROBERT Yes. Can we close our heart against an affection which we feel deeply? Should we close it? Should she?

RICHARD We are speaking of bodily union.

ROBERT Affection between man and woman must come to that. We think too much of it because our minds are warped. For us today it is of no more consequence than any other form of contact — than a kiss.

RICHARD If it is of no consequence why are you dissatisfied till you reach that end? Why were you waiting here tonight?

ROBERT Passion tends to go as far as it can; but, you may believe me or not, I had not that in my mind — to reach that end.

RICHARD Reach it if you can. I will use no arm against you that the world puts in my hand. If the law which God's finger has written on our hearts is the law you say I too am God's creature.

*(He rises and paces to and fro some moments in silence. Then he goes towards the porch and leans against the jamb. ROBERT watches him)*

ROBERT I always felt it. In myself and in others.

RICHARD *(absently)* Yes?

ROBERT *(with a vague gesture)* For all. That a woman, too, has the right to try with many men until she finds love. An immoral idea, is it not? I wanted to write a book about it. I began it . . .

RICHARD *(as before)* Yes?

ROBERT Because I knew a woman who seemed to me to be doing that — carrying out that idea in her own life. She interested me very much.

RICHARD When was this?

ROBERT O, not lately. When you were away.

*(RICHARD leaves his place rather abruptly and again paces to and fro)*

ROBERT You see, I am more honest than you thought.

RICHARD I wish you had not thought of her now — whoever she was, or is.

ROBERT *(easily)* She was and is the wife of a stockbroker.

RICHARD *(turning)* You know him?

ROBERT Intimately.

*(RICHARD sits down again in the same place and leans forward, his head on his hands)*

ROBERT *(moving his chair a little closer)* May I ask you a question?

RICHARD You may.

ROBERT *(with some hesitation)* Has it never happened to you in these years — I mean when you were away from her, perhaps, or travelling —

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to . . . betray her with another. Betray her, I mean, not in love. Carnally, I mean . . . Has that never happened?

RICHARD It has.

ROBERT And what did you do?

RICHARD (*as before*) I remember the first time. I came home. I was night. My house was silent. My little son was sleeping in his cot. She, too, was asleep. I wakened her from sleep and told her. I cried beside her bed; and I pierced her heart.

ROBERT O, Richard, why did you do that?

RICHARD Betray her?

ROBERT No. But tell her, wake her from sleep to tell her. I was piercing her heart.

RICHARD She must know me as I am.

ROBERT But that is not you as you are. A moment of weakness.

RICHARD (*lost in thought*) And I was feeding the flame of her innocence with my guilt.

ROBERT (*brusquely*) O, don't talk of guilt and innocence. You have made her all that she is. A strange and wonderful personality — in my eyes, at least.

RICHARD (*darkly*) Or I have killed her.

ROBERT Killed her?

RICHARD The virginity of her soul.

ROBERT (*impatiently*) Well lost! What would she be without you?

RICHARD I tried to give her a new life.

ROBERT And you have. A new and rich life.

RICHARD Is it worth what I have taken from her — her girlhood, her laughter, her young beauty, the hopes in her young heart?

ROBERT (*firmly*) Yes. Well worth it. (*He looks at RICHARD for some moments in silence*) If you had neglected her, lived wildly, brought her away so far only to make her suffer . . .

(*He stops. RICHARD raises his head, and looks at him*)

RICHARD If I had?

ROBERT (*slightly confused*) You know there were rumours here of your life abroad — a wild life. Some persons who knew you or met you or heard of you in Rome. Lying rumours.

RICHARD (*coldly*) Continue.

ROBERT (*laughs a little harshly*) Even I at times thought of her as a victim. (*Smoothly*) And of course, Richard, I felt and knew all the time that you were a man of great talent — of something more than talent. And that was your excuse — a valid one in my eyes.



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RICHARD Have you thought that it is perhaps now — at this moment — that I am neglecting her? (*He clasps his hands nervously and leans across toward ROBERT*) I may be silent still. And she may yield to you at last — wholly and many times.

ROBERT (*draws back at once*) My dear Richard, my dear friend, I swear to you I could not make you suffer.

RICHARD (*continuing*) You may then know in soul and body, in a hundred forms, and ever restlessly, what some old theologian, Duns Scotus, I think, called a death of the spirit.

ROBERT (*eagerly*) A death. No; its affirmation! A death! The supreme instant of life from which all coming life proceeds, the eternal law of nature herself.

RICHARD And that other law of nature, as you call it: change. How will it be when you turn against her and against me; when her beauty, or what seems so to you now, wearies you and my affection for you seems false and odious?

ROBERT That will never be. Never.

RICHARD And you turn even against yourself for having known me or trafficked with us both?

ROBERT (*gravely*) It will never be like that, Richard. Be sure of that.

RICHARD (*contemptuously*) I care very little whether it is or not because there is something I fear much more.

ROBERT (*shakes his head*) You fear? I disbelieve you, Richard. Since we were boys together I have followed your mind. You do not know what moral fear is.

RICHARD (*lays his hand on his arm*) Listen. She is dead. She lies on my bed. I look at her body which I betrayed — grossly and many times. And loved, too, and wept over. And I know that her body was always my loyal slave. To me, to me only she gave . . . (*He breaks off and turns aside, unable to speak*)

ROBERT (*softly*) Do not suffer, Richard. There is no need. She is loyal to you, body and soul. Why do you fear?

RICHARD (*turns towards him, almost fiercely*) Not that fear. But that I will reproach myself then for having taken all for myself because I would not suffer her to give to another what was hers and not mine to give, because I accepted from her her loyalty and made her life poorer in love. That is my fear. That I stand between her and any moments of life that should be hers, between her and you, between her and anyone, between her and anything. I will not do it. I cannot and I will not. I dare not.

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*(He leans back in his chair breathless, with shining eyes. ROBERT rises quietly, and stands behind his chair)*

ROBERT Look here, Richard. We have said all there is to be said. Let the past be past.

RICHARD *(quickly and harshly)* Wait. One thing more. For you, too, must know me as I am — now.

ROBERT More? Is there more?

RICHARD I told you that when I saw your eyes this afternoon I felt sad. Your humility and confusion, I felt, united you to me in brotherhood. *(He turns half round towards him)* At that moment I felt our whole life together in the past, and I longed to put my arm around your neck.

ROBERT *(deeply and suddenly touched)* It is noble of you, Richard, to forgive me like this.

RICHARD *(struggling with himself)* I told you that I wished you not to do anything false and secret against me — against our friendship, against her, not to steal her from me craftily, secretly, meanly — in the dark, in the night — you, Robert, my friend.

ROBERT I know. And it was noble of you.

RICHARD *(looks up at him with a steady gaze)* No. Not noble. Ignoble.

ROBERT *(makes an involuntary gesture)* How? Why?

RICHARD *(looks away again; in a lower voice)* That is what I must tell you too. Because in the very core of my ignoble heart I longed to be betrayed by you and by her — in the dark, in the night — secretly, meanly, craftily. By you, my best friend, and by her. I longed for that passionately and ignobly, to be dishonoured for ever in love and in lust, to be . . .

ROBERT *(bending down, places his hands over RICHARD'S mouth)* Enough. Enough. *(He takes his hands away)* But no. Go on.

RICHARD To be for ever a shameful creature and to build up my soul again out of the ruins of its shame.

ROBERT And that is why you wished that she . . .

RICHARD *(with calm)* She has spoken always of her innocence, as I have spoken always of my guilt, humbling me.

ROBERT From pride, then?

RICHARD From pride and from ignoble longing. And from a motive deeper still.

ROBERT *(with decision)* I understand you.

*(He returns to his place and begins to speak at once, drawing his chair closer)*

ROBERT May it not be that we are here and now in the presence of a

moment which will free us both — me as well as you — from the last bonds of what is called morality. My friendship for you has laid bonds on me.

RICHARD Light bonds, apparently.

ROBERT I acted in the dark, secretly. I will do so no longer. Have you the courage to allow me to act freely?

RICHARD A duel — between us?

ROBERT (*with growing excitement*) A battle of both our souls, different as they are, against all that is false in them and in the world. A battle of your soul against the spectre of fidelity, of mine against the spectre of friendship. All life is a conquest, the victory of human passion over the commandments of cowardice. Will you, Richard? Have you the courage? Even if it shatters to atoms the friendship between us, even if it breaks up for ever the last illusion in your own life? There was an eternity before we were born: another will come after we are dead. The blinding instant of passion alone — passion, free, unashamed, irresistible — that is the only gate by which we can escape from the misery of what slaves call life. Is not this the language of your own youth that I heard so often from you in this very place where we are sitting now? Have you changed?

RICHARD (*passes his hand across his brow*) Yes. It is the language of my youth.

ROBERT (*eagerly, intensely*) Richard, you have driven me up to this point. She and I have only obeyed your will. You yourself have roused these words in my brain. Your own words. Shall we? Freely? Together?

RICHARD (*mastering his emotion*) Together no. Fight your part alone. I will not free you. Leave me to fight mine.

ROBERT (*rises, decided*) You allow me, then?

RICHARD (*rises also, calmly*) Free yourself.

(*A knock is heard at the hall door*)

ROBERT (*in alarm*) What does this mean?

RICHARD (*calmly*) Bertha, evidently. Did you not ask her to come?

ROBERT Yes, but . . . (*Looking about him*) Then I am going, Richard.

RICHARD No. I am going.

ROBERT (*desperately*) Richard, I appeal to you. Let me go. It is over. She is yours. Keep her and forgive me, both of you.

RICHARD Because you are generous enough to allow me?

ROBERT (*hotly*) Richard, you will make me angry with you if you say that.

RICHARD Angry or not, I will not live on your generosity. You have

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asked her to meet you here tonight and alone. Solve the question between you.

ROBERT (*promptly*) Open the door. I shall wait in the garden. (*He goes towards the porch*) Explain to her, Richard, as best you can. I can not see her now.

RICHARD I shall go. I tell you. Wait out there if you wish.

(*He goes out by the door on the right. ROBERT goes out hastily through the porch but comes back the same instant*)

ROBERT An umbrella! (*With a sudden gesture*) O!

(*He goes out again through the porch. The hall door is heard to open and close. RICHARD enters, followed by BERTHA, who is dressed in a dark-brown costume, and wears a small dark red hat. She has neither umbrella nor waterproof*)

RICHARD (*gaily*) Welcome back to old Ireland!

BERTHA (*nervously, seriously*) Is this the place?

RICHARD Yes, it is. How did you find it?

BERTHA I told the cabman. I didn't like to ask my way. (*Looking about her curiously*) Was he not waiting? Has he gone away?

RICHARD (*points towards the garden*) He is waiting. Out there. He was waiting when I came.

BERTHA (*selfpossessed again*) You see, you came after all.

RICHARD Did you think I would not?

BERTHA I knew you could not remain away. You see, after all you are like all other men. You had to come. You are jealous like the others.

RICHARD You seem annoyed to find me here.

BERTHA What happened between you?

RICHARD I told him I knew everything, that I had known for a long time. He asked how. I said from you.

BERTHA Does he hate me?

RICHARD I cannot read in his heart.

BERTHA (*sits down helplessly*) Yes. He hates me. He believes I made a fool of him — betrayed him. I knew he would.

RICHARD I told him you were sincere with him.

BERTHA He does not believe it. Nobody would believe it. I should have told him first — not you.

RICHARD I thought he was a common robber, prepared to use even violence against you. I had to protect you from that.

BERTHA That I could have done myself.

RICHARD Are you sure?

BERTHA It would have been enough to have told him that you knew

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I was here. Now I can find out nothing. He hates me. He is right to hate me. I have treated him badly, shamefully.

RICHARD (*takes her hand*) Bertha, look at me.

BERTHA (*turns to him*) Well?

RICHARD (*gazes into her eyes and then lets her hand fall*) I cannot read in your heart either.

BERTHA (*still looking at him*) You could not remain away. Do you not trust me? You can see I am quite calm. I could have hidden it all from you.

RICHARD I doubt that.

BERTHA (*with a slight toss of her head*) O, easily if I had wanted to.

RICHARD (*darkly*) Perhaps you are sorry now that you did not.

BERTHA Perhaps I am.

RICHARD (*unpleasantly*) What a fool you were to tell me! It would have been so nice if you had kept it secret.

BERTHA As you do, no?

RICHARD As I do, yes. (*He turns to go*) Goodbye for a while.

BERTHA (*alarmed, rises*) Are you going?

RICHARD Naturally. My part is ended here.

BERTHA To her, I suppose?

RICHARD (*astonished*) Who?

BERTHA Her ladyship. I suppose it is all planned so that you may have a good opportunity to meet her and have an intellectual conversation!

RICHARD (*with an outburst of rude anger*) To meet the devil's father!

BERTHA (*unpins her hat and sits down*) Very well. You can go. Now I know what to do.

RICHARD (*returns, approaches her*) You don't believe a word of what you say.

BERTHA (*calmly*) You can go. Why don't you?

RICHARD Then you have come here and led him on in this way on account of me. Is that how it is?

BERTHA There is one person in all this who is not a fool. And that is you. I am though. And he is.

RICHARD (*continuing*) If so you have indeed treated him badly and shamefully.

BERTHA (*points at him*) Yes. But it was your fault. And I will end it now. I am simply a tool for you. You have no respect for me. You never had because I did what I did.

RICHARD And has he respect?

BERTHA He has. Of all the persons I met since I came back he is the

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only one who has. And he knows what they only suspect. And that is why I liked him from the first and like him still. Great respect for me she has! Why did you not ask her to come away with you nine years ago?

RICHARD You know why, Bertha. Ask yourself.

BERTHA Yes, I know why. You knew the answer you would get. That is why.

RICHARD That is not why. I did not even ask you.

BERTHA Yes. You knew I would go, asked or not. I do things. But if I do one thing I can do two things. As I have the name I can have the gains.

RICHARD (*with increasing excitement*) Bertha, I accept what is to be. I have trusted you. I will trust you still.

BERTHA To have that against me. To leave me then. (*Almost passionately*) Why do you not defend me then against him? Why do you go away from me now without a word? Dick, my God, tell me what you wish me to do?

RICHARD I cannot, dear. (*Struggling with himself*) Your own heart will tell you. (*He seizes both her hands*) I have a wild delight in my soul, Bertha, as I look at you. I see you as you are yourself. That I came first in your life or before him then — that may be nothing to you. You may be his more than mine.

BERTHA I am not. Only I feel for him, too.

RICHARD And I do too. You may be his and mine. I will trust you, Bertha, and him too. I must. I cannot hate him since his arms have been around you. You have drawn us near together. There is something wiser than wisdom in your heart. Who am I that I should call myself master of your heart or of any woman's? Bertha, love him, be his, give yourself to him if you desire — or if you can.

BERTHA (*dreamily*) I will remain.

RICHARD Goodbye.

(*He lets her hand fall and goes out rapidly on the right. BERTHA remains sitting. Then she rises and goes timidly towards the porch. She stops near it and, after a little hesitation, calls into the garden*)

BERTHA Is anyone out there?

(*At the same time she retreats towards the middle of the room. Then she calls again in the same way*)

BERTHA Is anyone there?

(*ROBERT appears in the open doorway that leads in from the garden. His coat is buttoned and the collar is turned up. He holds the doorposts with his hands lightly and waits for BERTHA to see him*)

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BERTHA (*catching sight of him, starts back: then, quickly*) Robert!

ROBERT Are you alone?

BERTHA Yes.

ROBERT (*looking towards the door on the right*) Where is he?

BERTHA Gone. (*Nervously*) You startled me. Where did you come from?

ROBERT (*with a movement of his head*) Out there. Did he not tell you I was out there — waiting?

BERTHA (*quickly*) Yes, he told me. But I was afraid here alone. With the door open, waiting. (*She comes to the table and rests her hand on the corner*) Why do you stand like that in the doorway?

ROBERT Why? I am afraid too.

BERTHA Of what?

ROBERT Of you.

BERTHA (*looks down*) Do you hate me now?

ROBERT I fear you. (*Clasping his hands at his back, quietly but a little defiantly*) I fear a new torture — a new trap.

BERTHA (*as before*) For what do you blame me?

ROBERT (*comes forward a few steps, halts: then impulsively*) Why did you lead me on? Day after day, more and more. Why did you not stop me? You could have — with a word. But not even a word! I forgot myself and him. You saw it. That I was ruining myself in his eyes, losing his friendship. Did you want me to?

BERTHA (*looking up*) You never asked me.

ROBERT Asked you what?

BERTHA If he suspected — or knew.

ROBERT And would you have told me?

BERTHA Yes.

ROBERT (*hesitatingly*) Did you tell him — everything?

BERTHA I did.

ROBERT I mean — details.

BERTHA Everything.

ROBERT (*with forced smile*) I see. You were making an experiment for his sake. On me. Well, why not? It seems I was a good subject. Still, it was a little cruel of you.

BERTHA Try to understand me, Robert. You must try.

ROBERT (*with polite gesture*) Well, I will try.

BERTHA Why do you stand like that near the door? It makes me nervous to look at you.

ROBERT I am trying to understand. And then I am afraid.

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BERTHA (*holds out her hand*) You need not be afraid.

(ROBERT comes towards her quickly and takes her hand)

ROBERT (*diffidently*) Used you to laugh over me — together? (*Drawing his hand away*) But now I must be good or you may laugh over me again — tonight.

BERTHA (*distressed, lays her hand on his arm*) Please listen to me, Robert . . . But you are all wet, drenched! (*She passes her hands over his coat*) O, you poor fellow! Out there in the rain all that time! I forgot that.

ROBERT (*laughs*) Yes, you forgot the climate.

BERTHA But you are really drenched. You must change your coat.

ROBERT (*takes her hands*) Tell me, it is pity then that you feel for me, as he — as Richard — says?

BERTHA Please change your coat, Robert, when I ask you. You might get a very bad cold from that. Do, please.

ROBERT What would it matter now?

BERTHA (*looking round her*) Where do you keep your clothes here?

ROBERT (*points to the door at the back*) In there. I fancy I have a jacket here. (*Maliciously*) In my bedroom.

BERTHA Well go in and take that off.

ROBERT And you?

BERTHA I will wait here for you.

ROBERT Do you command me to?

BERTHA (*laughing*) Yes, I command you.

ROBERT (*promptly*) Then I will. (*He goes quickly towards the bedroom door; then turns round*) You won't go away?

BERTHA No, I will wait. But don't be long.

ROBERT Only a moment.

(*He goes into the bedroom, leaving the door open. BERTHA looks curiously about her and then glances in indecision towards the door at the back*)

ROBERT (*from the bedroom*) You have not gone?

BERTHA No.

ROBERT I am in the dark here. I must light the lamp.

(*He is heard striking a match, and putting a glass shade on a lamp. A pink light comes in through the doorway. BERTHA glances at her watch at her wristlet and then sits at the table*)

ROBERT (*as before*) Do you like the effect of the light?

BERTHA O, yes.

ROBERT Can you admire it from where you are?

BERTHA Yes, quite well.



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ROBERT It was for you.

BERTHA (*confused*) I am not worthy even of that.

ROBERT (*clearly, harshly*) Love's labour lost.

BERTHA (*rising nervously*) Robert!

ROBERT Yes?

BERTHA Come here, quickly! Quickly, I say!

ROBERT I am ready.

(*He appears in the doorway, wearing a darkgreen velvet jacket. Seeing her agitation, he comes quickly towards her*)

ROBERT What is it, Bertha?

BERTHA (*trembling*) I was afraid.

ROBERT Of being alone?

BERTHA (*catches his hands*) You know what I mean. My nerves are all upset.

ROBERT That I . . . ?

BERTHA Promise me, Robert, not to think of such a thing. Never. It you like me at all. I thought that moment . . .

ROBERT What an idea?

BERTHA But promise me if you like me.

ROBERT If I like you, Bertha! I promise. Of course, I promise. You are trembling all over.

BERTHA Let me sit down somewhere. It will pass in a moment.

ROBERT My poor Bertha! Sit down. Come.

(*He leads her towards a chair near the table. She sits down. He stands beside her*)

ROBERT (*after a short pause*) Has it passed?

BERTHA Yes. It was only for a moment. I was very silly. I was afraid that . . . I wanted to see you near me.

ROBERT That . . . that you made me promise not to think of?

BERTHA Yes.

ROBERT (*keenly*) Or something else?

BERTHA (*helplessly*) Robert, I feared something. I am not sure what.

ROBERT And now?

BERTHA Now you are here. I can see you. Now it has passed.

ROBERT (*with resignation*) Passed. Yes. Love's labour lost.

BERTHA (*looks up at him*) Listen, Robert. I want to explain to you about that. I could not deceive Dick. Never. In nothing. I told him everything — from the first. Then it went on and on; and still you never spoke or asked me. I wanted you to.

ROBERT Is that the truth, Bertha?

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BERTHA Yes, because it annoyed me that you could think I was like . . . like the other women I suppose you knew that way. I think that Dick is right too. Why should there be secrets?

ROBERT (*softly*) Still, secrets can be very sweet. Can they not?

BERTHA (*smiles*) Yes, I know they can. But, you see, I could not keep things secret from Dick. Besides, what is the good? They always come out in the end. Is it not better for people to know?

ROBERT (*softly and a little shyly*) How could you, Bertha, tell him everything? Did you? Every single thing that passed between us?

BERTHA Yes. Everything he asked me.

ROBERT Did he ask you — much?

BERTHA You know the kind he is. He asks about everything. Things in and out.

ROBERT About our kissing, too?

BERTHA Of course. I told him all.

ROBERT (*shakes his head slowly*) Extraordinary little person! Were you not ashamed?

BERTHA No.

ROBERT Not a bit?

BERTHA No. Why? Is that terrible?

ROBERT And how did he take it? Tell me. I want to know everything, too.

BERTHA (*laughs*) It excited him. More than usual.

ROBERT Why? Is he excitable — still?

BERTHA (*archly*) Yes, *very*. When he is not lost in his philosophy.

ROBERT More than I?

BERTHA More than you? (*Reflecting*) How could I answer that? You both are, I suppose?

(ROBERT turns aside and gazes towards the porch, passing his hand once or twice thoughtfully over his hair)

BERTHA (*gently*) Are you angry with me again?

ROBERT (*moodily*) You are with me.

BERTHA No, Robert. Why should I?

ROBERT Because I asked you to come to this place. I tried to prepare it for you. (*He points vaguely here and there*) A sense of quietness.

BERTHA (*touching his jacket with her fingers*) And this, too. Your nice velvet coat.

ROBERT Also. I will keep no secrets from you.

BERTHA You remind me of someone in a picture. I like you in it. . . . But you are not angry, are you?

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ROBERT (*darkly*) Yes. That was my mistake. To ask you to come here. I felt it when I looked at you from the garden and saw you — you, Bertha — standing here. (*Hopelessly*) But what else could I have done?

BERTHA (*quietly*) You mean because others have been here?

ROBERT Yes.

(*He walks away from her a few paces. A gust of wind makes the lamp on the table flicker. He lowers the wick slightly*)

BERTHA (*following him with her eyes*) But I knew that before I came. I am not angry with you for it.

ROBERT (*shrugs his shoulders*) Why should you be angry with me after all? You are not even angry with him — for the same thing — or worse.

BERTHA Did he tell you that about himself?

ROBERT Yes. He told me. We all confess to one another here. Turn about.

\* BERTHA I try to forget it.

ROBERT It does not trouble you?

BERTHA Not now. Only I dislike to think of it.

ROBERT It is merely something brutal, you think? of little importance?

BERTHA It does not trouble me — now.

ROBERT (*looking at her over his shoulder*) But there is something that would trouble you very much and that you would not try to forget?

BERTHA What?

ROBERT (*turning towards her*) If it were not only something brutal with this person or that — for a few moments. If it were something fine and spiritual — with one person only — with one, woman. (*Smiles*) And perhaps brutal too. It usually comes to that sooner or later. Would you try to forget and forgive that?

BERTHA (*toying with her wristlet*) In whom?

ROBERT In anyone. In me.

BERTHA (*calmly*) You mean in Dick.

ROBERT I said in myself. But would you?

BERTHA You think I would revenge myself? Is Dick not to be free too?

ROBERT (*points at her*) That is not from your heart, Bertha.

BERTHA (*proudly*) Yes, it is; let him be free too. He leaves me free also.

ROBERT (*insistently*) And you know why? And understand? And you like it? And you want to be? And it makes you happy? And has made you happy? Always? This gift of freedom which he gave you — nine years ago?

BERTHA (*gazing at him with wide open eyes*) But why do you ask me such a lot of questions, Robert?

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ROBERT (*stretches out both hands to her*) Because I had another gift to offer you then — a common simple gift — like myself. If you want to know it I will tell you.

BERTHA (*looking at her watch*) Past is past, Robert. And I think I ought to go now. It is nine almost.

ROBERT (*impetuously*) No, no. Not yet. There is one confession more and we have the right to speak.

(*He crosses before the table rapidly and sits down beside her*)

BERTHA (*turning towards him, places her left hand on his shoulder*) Yes, Robert. I know that you like me. You need not tell me. (*Kindly*) You need not confess any more tonight.

(*A gust of wind enters through the porch, with a sound of moving leaves. The lamp flickers quickly*)

BERTHA (*pointing over his shoulder*) Look! It is too high.

(*Without rising, he bends towards the table, and turns down the wick more. The room is half dark. The light comes in more strongly through the doorway of the bedroom*)

ROBERT The wind is rising. I will close that door.

BERTHA (*listening*) No, it is raining still. It was only a gust of wind.

ROBERT (*touches her shoulder*) Tell me if the air is too cold for you. (*Half rising*) I will close it.

BERTHA (*detaining him*) No. I am not cold. Besides, I am going now, Robert. I must.

ROBERT (*firmly*) No, no. There is no *must* now. We were left here for this. And you are wrong, Bertha. The past is not past. It is present here now. My feeling for you is the same now as it was then, because then — you slighted it.

BERTHA No, Robert. I did not.

ROBERT (*continuing*) You did. And I have felt it all these years without knowing it — till now. Even while I lived — the kind of life you know and dislike to think of — the kind of life to which you condemned me.

BERTHA I?

ROBERT Yes, when you slighted the common simple gift I had to offer you — and took his gift instead.

BERTHA (*looking at him*) But you never . . .

ROBERT No. Because you had chosen him. I saw that. I saw it on the first night we met, we three together. Why did you choose him?

BERTHA (*bends her head*) Is that not love?

ROBERT (*continuing*) And every night when we two — he and I — came

## EXILES

to that corner to meet you I saw it and felt it. You remember the corner, Bertha?

BERTHA (*as before*) Yes.

ROBERT And when you and he went away for your walk and I went along the street alone I felt it. And when he spoke to me about you and told me he was going away — then most of all.

BERTHA Why then most of all?

ROBERT Because it was then that I was guilty of my first treason towards him.

BERTHA Robert, what are you saying? Your first treason against Dick?

ROBERT (*nods*) And not my last. He spoke of you and himself. Of how your life would be together — free and all that. Free, yes! He would not even ask you to go with him. (*Bitterly*) He did not. And you went all the same.

BERTHA I wanted to be with him. You know . . . (*Raises her head and looking at him*) You know how we were then — Dick and I.

ROBERT (*unheeding*) I advised him to go alone — not to take you with him — to live alone in order to see if what he felt for you was a passing thing which might ruin your happiness and his career.

BERTHA Well, Robert. It was unkind of you towards me. But I forgive you because you were thinking of his happiness and mine.

ROBERT (*bending closer to her*) No, Bertha. I was not. And that was my treason. I was thinking of myself — that you might turn from him when he had gone and he from you. Then I would have offered you my gift. You know what it was now. The simple common gift that men offer to women. Not the best perhaps. Best or worst — it would have been yours.

BERTHA (*turning away from him*) He did not take your advice.

ROBERT (*as before*) No. And the night you ran away together — O, how happy I was!

BERTHA (*pressing his hands*) Keep calm, Robert. I know you liked me always. Why did you not forget me?

ROBERT (*smiles bitterly*) How happy I felt as I came back along the quays and saw in the distance the boat lit up, going down the black river, taking you away from me! (*In a calmer tone*) But why did you choose him? Did you not like me at all?

BERTHA Yes. I liked you because you were his friend. We often spoke about you. Often and often. Every time you wrote or sent papers or books to Dick. And I like you still, Robert. (*Looking into his eyes*) I never forgot you.

## EXILES

ROBERT Nor I you. I knew I would see you again. I knew it the right you went away — that you would come back. And that was why I wrote and worked to see you again — here

BERTHA And here I am. You were right.

ROBERT (*slowly*) Nine years. Nine times more beautiful!

BERTHA (*smiling*) But am I? What do you see in me?

ROBERT (*gazing at her*) A strange and beautiful lady.

BERTHA (*almost disgusted*) O, please don't call me such a thing!

ROBERT (*earnestly*) You are more. A young and beautiful queen.

BERTHA (*with a sudden laugh*) O, Robert.

ROBERT (*lowering his voice and bending nearer to her*) But do you not know that you are a beautiful human being? Do you not know that you have a beautiful body? Beautiful and young?

BERTHA (*gravely*) Some day I will be old.

ROBERT (*shakes his head*) I cannot imagine it. Tonight you are young and beautiful. Tonight you have come back to me. (*With passion*) Who knows what will be tomorrow? I may never see you again or never see you as I do now.

BERTHA Would you suffer?

ROBERT (*looks round the room, without answering*) This room and this hour were made for your coming. When you have gone all is gone.

BERTHA (*anxiously*) But you will see me again, Robert . . . as before.

ROBERT (*looks full at her*) To make him — Richard — suffer.

BERTHA He does not suffer.

ROBERT (*bowing his head*) Yes, yes. He does.

BERTHA He knows we like each other. Is there any harm, then?

ROBERT (*raising his head*) No, there is no harm. Why should we not? He does not know yet what I feel. He has left us alone here at night, at this hour, because he longs to know it — he longs to be delivered.

BERTHA From what?

ROBERT (*moves closer to her and presses her arm as he speaks*) From every law, Bertha, from every bond. All his life he has sought to deliver himself. Every chain but one he has broken and that one we are to break. Bertha — you and I.

BERTHA (*almost inaudibly*) Are you sure?

ROBERT (*still more warmly*) I am sure that no law made by man is sacred before the impulse of passion. (*Almost fiercely*) Who made us for one only? It is a crime against our own being if we are so. There is no law before impulse. Laws are for slaves. Bertha, say my name! Let me hear your voice say it. Softly!

## EXILES

BERTHA (*softly*) Robert!

ROBERT (*puts his arm about her shoulder*) Only the impulse towards youth and beauty does not die. (*He points towards the porch*) Listen!

BERTHA (*in alarm*) What?

ROBERT The rain falling. Summer rain on the earth. Night rain. The darkness and warmth and flood of passion. Tonight the earth is loved — loved and possessed. Her lover's arms around her; and she is silent. Speak, dearest!

BERTHA (*suddenly leans forward and listens intently*) Hush!

ROBERT (*listening, smiles*) Nothing. Nobody. We are alone.

(*A gust of wind blows in through the porch, with a sound of shaken leaves. The flame of the lamp leaps*)

BERTHA (*pointing to the lamp*) Look!

ROBERT Only the wind. We have light enough from the other room.

• (*He stretches his hand across the table and puts out the lamp. The light from the doorway of the bedroom crosses the place where they sit. The room is quite dark*)

ROBERT Are you happy? Tell me.

BERTHA I am going now, Robert. It is very late. Be satisfied.

ROBERT (*caressing her hair*) Not yet, not yet. Tell me, do you love me a little?

BERTHA I like you, Robert. I think you are good. (*Half rising*) Are you satisfied?

ROBERT (*detaining her, kisses her hair*) Do not go, Bertha! There is time still. Do you love me too? I have waited a long time. Do you love us both — him and also me? Do you, Bertha? The truth! Tell me. Tell me with your eyes. Or speak!

(*She does not answer. In the silence the rain is heard falling*)

## THIRD ACT

*The drawingroom of Richard Rowan's house at Merrion. The folding doors at the right are closed and also the double doors leading to the garden. The green plush curtains are drawn across the window on the left. The room is half dark. It is early in the morning of the next day. Bertha sits beside the window looking out between the curtains. She wears a loose saffron dressinggown. Her hair is combed loosely over the ears and knotted at the neck. Her hands are folded in her lap. Her face is pale and drawn.*

## EXILES

(BRIGID comes in through the folding doors on the right with a feather-broom and duster. She is about to cross but, seeing BERTHA, she halts suddenly and blesses herself instinctively)

BRIGID Merciful hour, ma'am. You put the heart across me. Why did you get up so early?

BERTHA What time is it?

BRIGID After seven, ma'am. Are you long up?

BERTHA Some time.

BRIGID (*approaching her*) Had you a bad dream that woke you?

BERTHA I didn't sleep all night. So I got up to see the sun rise.

BRIGID (*opens the double doors*) It's a lovely morning now after all the rain we had. (*Turns round*) But you must be dead tired, ma'am. What will the master say at your doing a thing like that? (*She goes to the door of the study and knocks*) Master Richard!

BERTHA (*looks round*) He is not there. He went out an hour ago.

BRIGID Out there, on the strand, is it?

BERTHA Yes.

BRIGID (*comes towards her and leans over the back of a chair*) Are you fretting yourself, ma'am, about anything?

BERTHA No, Brigid.

BRIGID Don't be. He was always like that, meandering off by himself somewhere. He is a curious bird, Master Richard, and always was. Sure there isn't a turn in him I don't know. Are you fretting now maybe because he does be in there (*pointing to the study*) half the night at his books? Leave him alone. He'll come back to you again. Sure he thinks the sun shines out of your face, ma'am.

BERTHA (*sadly*) That time is gone.

BRIGID (*confidentially*) And good cause I have to remember it — that time when he was paying his addresses to you. (*She sits down beside BERTHA: in a lower voice*) Do you know that he used to tell me all about you and nothing to his mother, God rest her soul? Your letters and all.

BERTHA What? My letters to him?

BRIGID (*delighted*) Yes. I can see him sitting on the kitchen table, swinging his legs and spinning out of him yards of talk about you and him and Ireland and all kinds of devilment to an ignorant old woman like me. But that was always his way. But if he had to meet a grand highup person he'd be twice as grand himself. (*Suddenly looks at BERTHA*) Is it crying you are now? Ah, sure, don't cry. There's good times coming still.

BERTHA No, Brigid, that time comes only once in a lifetime. The rest of life is good for nothing except to remember that time.



# EXILES

BRIGID (*is silent for a moment: then says kindly*) Would you like a cup of tea, ma'am? That would make you all right.

BERTHA Yes, I would. But the milkman has not come yet.

BRIGID No. Master Archie told me to wake him before he came. He's going out for a jaunt in the car. But I've a cup left overnight. I'll have the kettle boiling in a jiffy. Would you like a nice egg with it?

BERTHA No, thanks.

BRIGID Or a nice bit of toast?

BERTHA No, Brigid, thanks. Just a cup of tea.

BRIGID (*crossing to the folding doors*) I won't be a moment. (*She stops, turns back and goes towards the door on the left*) But first I must waken Master Archie or there'll be ructions.

(*She goes out by the door on the left. After a few moments BERTHA rises and goes over to the study. She opens the door wide and looks in. One can see a small untidy room with many bookshelves and a large writing-table with papers and an extinguished lamp and before it a padded chair. She remains standing for some time in the doorway, then closes the door again without entering the room. She returns to her chair by the window and sits down. ARCHIE, dressed as before comes in by the door on the right, followed by BRIGID*)

ARCHIE (*comes to her, and putting up his face to be kissed, says*) Buon giorno, mamma!

BERTHA (*kissing him*) Buon giorno, Archie! (*To BRIGID*) Did you put another vest on him under that one?

BRIGID He wouldn't let me, ma'am.

ARCHIE I'm not cold, mamma.

BERTHA I said you were to put it on, didn't I?

ARCHIE But where is the cold?

BERTHA (*takes a comb from her head and combs his hair back at both sides*) And the sleep is in your eyes still.

BRIGID He went to bed immediately after you went out last night, ma'am.

ARCHIE You know he's going to let me drive, mamma.

BERTHA (*replacing the comb in her hair, embraces him suddenly*) O, what a big man to drive a horse!

BRIGID Well, he's daft on horses, anyhow.

ARCHIE (*releasing himself*) 'll make him go quick. You will see from the window, mamma. With the whip. (*He makes the gesture of cracking a whip and shouts at the top of his voice*) Avanti!

BRIGID Beat the poor horse, is it?

## EXILES

BERTHA Come here till I clean your mouth (*She takes her handkerchief from the pocket of her gown, wets it with her tongue and cleans his mouth*) You're all smudges or something, dirty little creature you are.

ARCHIE (*repeats, laughing*) Smudge! What is smudges?

(*The noise is heard of a milkcan rattled on the railings before the window*)

BRIGID (*draws aside the curtains and looks out*) Here he is!

ARCHIE (*rapidly*) Wait. I'm ready Goodbye, mamma! (*He kisses her hastily and turns to go*) Is pappie up?

BRIGID (*takes him by the arm*) Come on with you now.

BERTHA Mind yourself, Archie, and don't be long or I won't let you go any more.

ARCHIE All right. Look out of the window and you'll see me. Goodbye.

(*BRIGID and ARCHIE go out by the door on the left. BERTHA stands up and, drawing aside the curtains still more, stands in the embrasure of the window looking out. The hall door is heard opening; then a slight noise of voices and cans is heard. The door is closed. After a moment or two BERTHA is seen waving her hand gaily in a salute. BRIGID enters and stands behind her, looking over her shoulder*)

BRIGID Look at the sight of him! As serious as you like.

BERTHA (*suddenly withdrawing from her post*) Stand out of the window. I don't want to be seen.

BRIGID Why, ma'am, what is it?

BERTHA (*crossing towards the folding doors*) Say I'm not up, that I'm not well. I can't see anyone.

BRIGID (*follows her*) Who is it, ma'am?

BERTHA (*halting*) Wait a moment.

(*She listens. A knock is heard at the hall door*)

BERTHA (*stands a moment in doubt, then*) No, say I'm in.

BRIGID (*in doubt*) Here?

BERTHA (*hurriedly*) Yes. Say I have just got up.

(*BRIGID goes out on the left. BERTHA goes towards the double doors and fingers the curtains nervously, as if settling them. The hall door is heard to open. Then BEATRICE JUSTICE enters and, as BERTHA does not turn at once, stands in hesitation near the door on the left. She is dressed as before and has a newspaper in her hand*)

BEATRICE (*advances rapidly*) Mrs. Rowan, excuse me for coming at such an hour.

BERTHA (*turns*) Good morning, Miss Justice. (*She comes towards her*) Is anything the matter?

BEATRICE (*nervously*) I don't know. That is what I wanted to ask you.

EXILES

BERTHA (*looks curiously at her*) You are out of breath. Won't you sit down?

BEATRICE (*sitting down*) Thank you.

BERTHA (*sits opposite her, pointing to her paper*) Is there something in the paper?

BEATRICE (*laughs nervously; opens the paper*) Yes.

BERTHA About Dick?

BEATRICE Yes. Here it is. A long article, a leading article, by my cousin. All his life is here. Do you wish to see it?

BERTHA (*takes the paper, and opens it*) Where is it?

BEATRICE In the middle. It is headed: *A Distinguished Irishman*.

BERTHA Is it . . . for Dick or against him?

BEATRICE (*warmly*) O, for him! You can read what he says about Mr. Rowan. And I know that Robert stayed in town very late last night to write it.

BERTHA (*nervously*) Yes. Are you sure?

BEATRICE Yes. Very late. I heard him come home. It was long after two.

BERTHA (*watching her*) It alarmed you? I mean to be awakened at that hour of the morning.

BEATRICE I am a light sleeper. But I knew he had come from the office and then . . . I suspected he had written an article about Mr. Rowan and that was why he came so late.

BERTHA How quick you were to think of that!

BEATRICE Well, after what took place here yesterday afternoon — I mean what Robert said, that Mr. Rowan had accepted this position. It was only natural I should think . . .

BERTHA Ah, yes. Naturally.

BEATRICE (*hastily*) But that is not what alarmed me. But immediately after I heard a noise in my cousin's room.

BERTHA (*crumples together the paper in her hands, breathlessly*) My God! What is it? Tell me.

BEATRICE (*observing her*) Why does that upset you so much?

BERTHA (*sinking back, with a forced laugh*) Yes, of course, it is very foolish of me. My nerves are all upset. I slept very badly, too. That is why I got up so early. But tell me what was it then?

BEATRICE Only the noise of his valise being pulled along the floor. Then I heard him walking about his room, whistling softly. And then locking it and strapping it.

BERTHA He is going away!

## EXILES

BEATRICE That was what alarmed me. I feared he had had a quarrel with Mr. Rowan and that his article was an attack.

BERTHA But why should they quarrel? Have you noticed anything between them?

BEATRICE I thought I did. A coldness.

BERTHA Lately?

BEATRICE For some time past.

BERTHA (*smoothing the paper out*) Do you know the reason?

BEATRICE (*hesitatingly*) No.

BERTHA (*after a pause*) Well, but if this article is for him, as you say, they have not quarrelled. (*She reflects a moment*) And written last night, too.

BEATRICE Yes. I bought the paper at once to see. But why, then, is he going away so suddenly? I feel that there is something wrong. I feel that something has happened between them.

BERTHA Would you be sorry?

BEATRICE I would be very sorry. You see, Mrs. Rowan, Robert is my first cousin and it would grieve me very deeply if he were to treat Mr. Rowan badly, now that he has come back, or if they had a serious quarrel especially because . . .

BERTHA (*toying with the paper*) Because?

BEATRICE Because it was my cousin who urged Mr. Rowan always to come back. I have that on my conscience.

BERTHA It should be on Mr. Hand's conscience, should it not?

BEATRICE (*uncertainly*) On mine, too. Because — I spoke to my cousin about Mr. Rowan when he was away and, to a certain extent, it was I . . .

BERTHA (*nods slowly*) I see. And that is on your conscience. Only that?

BEATRICE I think so.

BERTHA (*almost cheerfully*) It looks as if it was you, Miss Justice, who brought my husband back to Ireland.

BEATRICE I, Mrs. Rowan.

BERTHA Yes, you. By your letters to him and then by speaking to your cousin as you said just now. Do you not think that you are the person who brought him back?

BEATRICE (*blushing suddenly*) No. I could not think that.

BERTHA (*watches her for a moment: then turning aside*) You know that my husband is writing very much since he came back.

BEATRICE Is he?

BERTHA Did you not know? (*She points towards the study*) He passes the greater part of the night in there writing. Night after night.

# EXILES

BEATRICE In his study?

BERTHA Study or bedroom. You may call it what you please. He sleeps there, too, on a sofa. He slept there last night. I can show you it you don't believe me.

*(She rises to go towards the study. BEATRICE half rises quickly and makes a gesture of refusal)*

BEATRICE I believe you, of course, Mrs. Rowan, when you tell me.

BERTHA *(sitting down again)* Yes. He is writing. And it must be about something which has come into his life lately — since we came back to Ireland. Some change. Do you know that any change has come into his life? *(She looks searchingly at her)* Do you know it or feel it?

BEATRICE *(answers her look steadily)* Mrs. Rowan, that is not a question to ask me. If any change has come into his life since he came back you must know and feel it.

BERTHA You could know it just as well. You are very intimate in this house.

BEATRICE I am not the only person who is intimate here.

*(They both look at each other coldly in silence for some moments.*

*BERTHA lays aside the paper and sits down on a chair nearer to BEATRICE)*

BERTHA *(placing her hand on BEATRICE's knee)* So you also hate me, Miss justice?

BEATRICE *(with an effort)* Hate you? I?

BERTHA *(insistently but softly)* Yes. You know what it means to hate a person?

BEATRICE Why should I hate you? I have never hated anyone.

BERTHA Have you ever loved anyone? *(She puts her hand on BEATRICE's wrist)* Tell me. You have?

BEATRICE *(also softly)* Yes. In the past.

BERTHA Not now?

BEATRICE No.

BERTHA Can you say that to me — truly? Look at me.

BEATRICE *(looks at her)* Yes, I can.

*(A short pause. BERTHA withdraws her hand, and turns away her head in some embarrassment)*

BERTHA You said just now that another person is intimate in this house. You meant your cousin . . . Was it he?

BEATRICE Yes.

BERTHA Have you not forgotten him?

BEATRICE *(quietly)* I have tried to.

## EXILES

BERTHA (*clasping her hands*) You hate me. You think I am happy If you only knew how wrong you are!

BEATRICE (*shakes her head*) I do not.

BERTHA Happy! When I do not understand anything that he writes, when I cannot help him in any way, when I don't even understand half of what he says to me sometimes! You could and you can. (*Excitedly*) But I am afraid for him, afraid for both of them. (*She stands up suddenly and goes towards the davenport*) He must not go away like that. (*She takes a writing pad from the drawer and writes a few lines in great haste*) No, it is impossible! Is he mad to do such a thing? (*Turning to BEATRICE*) Is he still at home?

BEATRICE (*watching her, in wonder*) Yes. Have you written to him to ask him to come here?

BERTHA (*rises*) I have. I will send Brigid across with it. Brigid!

(*She goes out by the door on the left rapidly*)

BEATRICE (*gazing after her instinctively*) It is true, then!

(*She glances towards the door of RICHARD'S study and catches her head in her hands. Then, recovering herself, she takes the paper from the little table, opens it, takes a spectacle case from her handbag and, putting on a pair of spectacles, bends down, reading it. RICHARD ROWAN enters from the garden. He is dressed as before but wears a soft hat and carries a thin cane*)

RICHARD (*stands in the doorway, observing her for some moments*) There are demons (*he points out towards the strand*) out there. I heard them jabbering since dawn.

BEATRICE (*starts to her feet*) Mr. Rowan!

RICHARD I assure you. The isle is full of voices. Yours also. Otherwise I could not see you, it said. And her voice. But, I assure you, they are all demons. I made the sign of the cross upside down and that silenced them.

BEATRICE (*stammering*) I came here, Mr. Rowan, so early because . . . to show you this . . . Robert wrote it . . . about you . . . last night.

RICHARD (*takes off his hat*) My dear Miss Justice, you told me yesterday, I think, why you came here and I never forget anything. (*Advancing towards her, holding out his hand*) Good morning.

BEATRICE (*suddenly takes off her spectacles and places the paper in his hands*) I came for this. It is an article about you. Robert wrote it last night. Will you read it?

RICHARD (*bows*) Read it now? Certainly.

BEATRICE (*looks at him in despair*) O, Mr. Rowan, it makes me suffer to look at you.

## EXILES

RICHARD (*opens and reads the paper*) *Death of the 'Very Reverend Canon Mulhall. Is that it?*

(*BERTHA appears at the door on the left and stands to listen*)

RICHARD (*turns over a page*) Yes, here we are! *A Distinguished Irishman.* (*He begins to read in a rather loud hard voice*) Not the least vital of the "problems which confront our country is the problem of her attitude towards those of her children who, having left her in her hour of need, have been called back to her now on the eve of her longawaited victory, to her whom in loneliness and exile they have at last learned to love. In exile, we have said, but here we must distinguish. There is an economic and there is a spiritual exile. There are those who left her to seek the bread by which men live and there are others, nay, her most favoured children, who left her to seek in other lands that food of the spirit by which a nation or human beings is sustained in life. Those who recall the intellectual life of Dublin of a decade since will have many memories of Mr. Rowan. Something of that fierce indignation which lacerated the heart . . .

(*He raises his eyes from the paper and sees BERTHA standing in the doorway. Then he lays aside the paper and looks at her. A long silence*)

BEATRICE (*with an effort*) You see, Mr. Rowan, your day has dawned at last. Even here. And you see that you have a warm friend in Robert, a friend who understands you.

RICHARD Did you notice the little phrase at the beginning: 'those who left her in her hour of need'?

(*He looks searchingly at BERTHA, turns and walks into his study, closing the door behind him*)

BERTHA (*speaking half to herself*) I gave up everything for him, religion, family, my own peace.

(*She sits down heavily in an armchair. BEATRICE comes towards her*)

BEATRICE (*weakly*) But do you not feel also that Mr. Rowan's ideas . . .

BERTHA (*bitterly*) Ideas and ideas! But the people in this world have other ideas or pretend to. They have to put up with him in spite of his ideas because he is able to do something. Me, no. I am nothing.

BEATRICE You stand by his side.

BERTHA (*with increasing bitterness*) Ah, nonsense, Miss Justice! I am only a thing he got entangled with and my son is — the nice name they give those children. Do you think I am a stone? Do you think I don't see it in their eyes and in their manner when they have to meet me?

BEATRICE Do not let them humble you, Mrs. Rowan.

BERTHA (*haughtily*) Humble me! I am very proud of myself, if you want to know. What have they ever done for him? I made him a man.

## EXILES

What are they all in his life? No more than the dirt under his boots! *She stands up and walks excitedly to and fro* He can despise me, too, like the rest of them — now. And you can despise me. But you will never hurt me, any of you.

BEATRICE Why do you accuse me

BERTHA (*going to her impulsively*) I am in such suffering. Excuse me if I was rude. I want us to be friends. (*She holds out her hands*) Will you?

BEATRICE (*taking her hands*) Gladly.

BERTHA (*looking at her*) What lovely long eyelashes you have! And your eyes have such a sad expression!

BEATRICE (*smiling*) I see very little with them. They are very weak.

BERTHA (*warmly*) But beautiful.

(*She embraces her quietly and kisses her. Then withdraws from her a little shyly.* BRIGID comes in from the left)

BRIGID I gave it to himself, ma'am.

BERTHA Did he send a message?

BRIGID He was just going out, ma'am. He told me to say he'd be here after me.

BERTHA Thanks.

BRIGID (*going*) Would you like the tea and the toast now, ma'am?

BERTHA Not now, Brigid. After perhaps. When Mr. Hand comes show him in at once.

BRIGID Yes, ma'am.

(*She goes out on the left*)

BEATRICE I will go now, Mrs. Rowan, before he comes.

BERTHA (*somewhat timidly*) Then we are friends?

BEATRICE (*in the same tone*) We will try to be. (*Turning*) Do you allow me to go out through the garden? I don't want to meet my cousin now.

BERTHA Of course. (*She takes her hand*) It is so strange that we spoke like this now. But I always wanted to. Did you?

BEATRICE I think I did, too.

BERTHA (*smiling*) Even in Rome. When I went out for a walk with Archie I used to think about you, what you were like, because I knew about you from Dick. I used to look at different persons, coming out of churches or going by in carriages, and think that perhaps they were like you. Because Dick told me you were dark.

BEATRICE (*again nervously*) Really?

BERTHA (*pressing her hand*) Goodbye then — for the present.

BEATRICE (*disengaging her hand*) Good morning.

BERTHA I will see you to the gate.



## EXILES

(*She accompanies her out through the double doors. They go down through the garden. RICHARD ROWAN comes in from the study. He halts near the doors, looking down the garden. Then he turns away, comes to the little table, takes up the paper and reads. BERTHA, after some moments, appears in the doorway and stands watching him till he has finished. He lays down the paper again and turns to go back to his study*)

BERTHA Dick!

RICHARD (*stopping*) Well?

BERTHA You have not spoken to me.

RICHARD I have nothing to say. Have you?

BERTHA Do you not wish to know — about what happened last night?

RICHARD That I will never know.

BERTHA I will tell you if you ask me.

RICHARD You will tell me. But I will never know. Never in this world.

BERTHA (*moving towards him*) I will tell you the truth, Dick, as I always told you. I never lied to you.

RICHARD (*clenching his hands in the air, passionately*) Yes, yes. The truth! But I will never know, I tell you.

BERTHA Why, then, did you leave me last night?

RICHARD (*bitterly*) In your hour of need.

BERTHA (*threateningly*) You urged me to it. Not because you love me. If you loved me or if you knew what love was you would not have left me. For your own sake you urged me to it.

RICHARD I did not make myself. I am what I am.

BERTHA To have it always to throw against me. To make me humble before you, as you always did. To be free yourself. (*Pointing towards the garden*) With her! And that is your love! Every word you say is false.

RICHARD (*controlling himself*) It is useless to ask you to listen to me.

BERTHA Listen to you! She is the person for listening. Why would you waste your time with me? Talk to her.

RICHARD (*nods his head*) I see. You have driven her away from me now, as you drove everyone else from my side — every friend I ever had, every human being that ever tried to approach me. You hate her.

BERTHA (*warmly*) No such thing! I think you have made her unhappy as you have made me and as you made your dead mother unhappy and killed her. Woman-killer! That is your name.

RICHARD (*turns to go*) Arrivederci! "

BERTHA (*excitedly*) She is a fine and high character. I like her. She is everything that I am not — in birth and education. You tried to ruin her

# EXILES

but you could not. <sup>1</sup>Because she is well able for you — what I am not. And you know it.

RICHARD (*almost shouting*) What the devil are you talking about her for?

BERTHA (*clasping her hands*) O, how I wish I had never met you! How I curse that day!

RICHARD (*bitterly*) I am in the way, is it? You would like to be free now. You have only to say the word.

BERTHA (*proudly*) Whenever you like I am ready.

RICHARD <sup>2</sup>So that you could meet your lover — freely?

BERTHA Yes.

RICHARD Night after night?

BERTHA (*gazing before her and speaking with intense passion*) To meet my lover! (*Holding out her arms before her*) My lover! Yes! My lover!

(*She bursts suddenly into tears and sinks down on a chair, covering her face with her hands.* RICHARD approaches her slowly and touches her on the shoulder)

RICHARD Bertha! (*She does not answer*) Bertha, you are free.

BERTHA (*pushes his hand aside and starts to her feet*) Don't touch me! You are a stranger to me. You do not understand anything in me — not one thing in my heart or soul. A stranger! I am living with a stranger!

(*A knock is heard at the hall door. BERTHA dries her eyes quickly with her handkerchief and settles the front of her gown. RICHARD listens for a moment, looks at her keenly and, turning away, walks into his study.*

ROBERT HAND enters from the left. He is dressed in dark brown and carries in his hand a brown Alpine hat.)

ROBERT (*closing the door quietly behind him*) You sent for me.

BERTHA (*rises*) Yes. Are you mad to think of going away like that — without even coming here — without saying anything?

ROBERT (*advancing towards the table on which the paper lies, glances at it*) What I have to say I said here.

BERTHA When did you write it? Last night — after I went away?

ROBERT (*gracefully*) To be quite accurate, I wrote part of it — in my mind — before you went away. The rest — the worst part — I wrote after. Much later.

BERTHA And you could write last night!

ROBERT (*shrugs his shoulders*) I am a welltrained animal. (*He comes closer to her*) I passed a long wandering night after . . . in my office, at the vice-chancellor's house, in a nightclub, in the streets, in my room. Your image was always before my eyes, your hand in my hand. Bertha, I will never

## EXILES

forget last night. (*He lays his hat on the table and takes her hand*) Why do you not look at me? May I not touch you?

BERTHA (*points to the study*) Dick is in there.

ROBERT (*drops her hand*) In that case children be good.

BERTHA Where are you going?

• ROBERT To foreign parts. That is, to my cousin, Jack Justice, *alia* Doggy Justice, in Surrey. He has a nice country place there and the air is mild.

BERTHA Why are you going?

ROBERT (*looks at her in silence*) Can you not guess one reason?

BERTHA On account of me?

ROBERT Yes. It is not pleasant for me to remain here just now.

BERTHA (*sits down helplessly*) But this is cruel to you, Robert. Cruel to me and to him also.

ROBERT Has he asked . . . what happened?

BERTHA (*joining her hands in despair*) No. He refuses to ask me anything. He says he will never know.

ROBERT (*nods gravely*) Richard is right there. He is always right.

BERTHA But, Robert, you must speak to him.

ROBERT What am I to say to him?

BERTHA The truth! Everything!

ROBERT (*reflects*) No, Bertha. I am a man speaking to a man. I cannot tell him everything.

BERTHA He will believe that you are going away because you are afraid to face him after last night.

ROBERT (*after a pause*) Well, I am not a coward any more than he. I will see him.

BERTHA (*rises*) I will call him.

ROBERT (*catching her hands*) Bertha! What happened last night? What is the truth that I am to tell? (*He gazes earnestly into her eyes*) Were you mine in that sacred night of love? Or have I dreamed it?

BERTHA (*smiles faintly*) Remember your dream of me. You dreamed that I was yours last night.

ROBERT And that is the truth — a dream? That is what I am to tell?

BERTHA Yes.

ROBERT (*kisses both her hands*) Bertha! (*In a softer voice*) In all my life only that dream is real. I forget the rest. (*He kisses her hands again*) And now I can tell him the truth. Call him.

(BERTHA goes to the door of RICHARD'S study and knocks. There is no answer. She knocks again)

## EXILES

BERTHA Dick! (*There is no answer*) Mr. Hand is here. He wants to speak to you, to say goodbye. He is going away. (*There is no answer. She beats her hand loudly on the panel of the door and calls in an alarmed voice*) Dick! Answer me!

(*RICHARD ROWAN comes in from the study. He comes at once to ROBERT but does not hold out his hand*)

RICHARD (*calmly*) I thank you for kind article about me. Is it true that you have come to say goodbye?

ROBERT There is nothing to thank me for, Richard. Now and always I am your friend. Now more than ever before. Do you believe me, Richard?

(*RICHARD sits down on a chair and buries his face in his hands. BERTHA and ROBERT gaze at each other in silence. Then she turns away and goes out quietly on the right. ROBERT goes towards RICHARD and stands near him, resting his hands on the back of a chair, looking down at him. There is a long silence. A FISHWOMAN is heard crying out as she passes along the road outside*)

THE FISHWOMAN Fresh Dublin bay herrings! Fresh Dublin bay herrings! Dublin bay herrings!

ROBERT (*quietly*) I will tell you the truth, Richard. Are you listening?

RICHARD (*raises his face and leans back to listen*) Yes.

(*ROBERT sits on the chair beside him. THE FISHWOMAN is heard calling out further away*)

THE FISHWOMAN Fresh herrings! Dublin bay herrings!

ROBERT I failed, Richard. That is the truth. Do you believe me?

RICHARD I am listening.

ROBERT I failed. She is yours, as she was nine years ago, when you met her first.

RICHARD When we met her first, you mean.

ROBERT Yes. (*He looks down for some moments*) Shall I go on?

RICHARD Yes.

ROBERT She went away. I was left alone — for the second time. I went to the vicechancellor's house and dined. I said you were ill and would come another night. I made epigrams new and old — that one about the statues also. I drank claret cup. I went to my office and wrote my article. Then . . .

RICHARD Then?

ROBERT Then I went to a certain nightclub. There were men there — and also women. At least, they looked like women. I danced with one of them. She asked me to see her home. Shall I go on?

# EXILES

RICHARD Yes.

ROBERT I saw her home in a cab. She lives near Donnybrook. In the cab took place what the subtle Duns Scotus calls a death of the spirit. Shall I go on?

RICHARD Yes.

ROBERT She wept. She told me she was the divorced wife of a barrister. I offered her a sovereign as she told me she was short of money. She would not take it and wept very much. Then she drank some melissa water from a little bottle which she had in her satchel. I saw her enter her house. Then I walked home. In my room I found that my coat was all stained with the melissa water. I had no luck even with my coats yesterday: that was the second one. The idea came then to change my suit and go away by the morning boat. I packed my valise and went to bed. I am going away by the next train to my cousin, Jack Justice, in Surrey. Perhaps for a fortnight. Perhaps longer. Are you disgusted?

RICHARD Why did you not go by the boat?

ROBERT I slept it out.

RICHARD You intended to go without saying goodbye — without coming here?

ROBERT Yes.

RICHARD Why?

ROBERT My story is not very nice, is it?

RICHARD But you have come.

ROBERT Bertha sent me a message to come.

RICHARD But for that . . . ?

ROBERT But for that I should not have come.

RICHARD Did it strike you that if you had gone without coming here I should have understood it — in my own way?

ROBERT Yes, it did.

RICHARD What, then, do you wish me to believe?

ROBERT I wish you to believe that I failed. That Bertha is yours now as she was nine years ago, when you — when we — met her first.

RICHARD Do you want to know what I did?

ROBERT No.

RICHARD I came home at once.

ROBERT Did you hear Bertha return?

RICHARD No. I wrote all the night. And thought. (*Pointing to the study*) In there. Before dawn I went out and walked the strand from end to end.

ROBERT (*shaking his head*) Suffering. Torturing yourself.

## EXILES

RICHARD *Hearing voices about me.* The voices of those who say they love me.

ROBERT *(points to the door on the right)* One. And mine?

RICHARD Another still.

ROBERT *(smiles and touches his forehead with his right forefinger)* True. My interesting but somewhat melancholy cousin. And what did they tell you?

RICHARD They told me to despair.

ROBERT A queer way of showing their love, I must say! And why do you despair?

RICHARD *(rising)* No.

*(A noise is heard at the window. ARCHIE's face is seen flattened against one of the panes. He is heard calling)*

ARCHIE Open the window! Open the window!

ROBERT *(looks at RICHARD)* Did you hear his voice, too, Richard, with the others — out there on the street? Your son's voice. *(Smiling)* Listen! How full it is of despair!

ARCHIE Open the window, please, will you?

ROBERT Perhaps, there, Richard, is the freedom we seek — you in one way, I in another. In him and not in us. Perhaps . . .

RICHARD Perhaps . . .?

ROBERT I said 'perhaps'. I would say almost surely if . . .

RICHARD If what?

ROBERT *(with a faint smile)* If he were mine.

*(He goes to the window and opens it. ARCHIE scrambles in)*

ROBERT Like yesterday — eh?

ARCHIE Good morning, Mr. Hand. *(He runs to RICHARD and kisses him)*  
*Buon giorno, babbo.*

RICHARD *Buon giorno, Archie.*

ROBERT And where were you, my young gentleman?

ARCHIE Out with the milkman. I drove the horse. We went to Booterstown. *(He takes off his cap and throws it on a chair)* I am very hungry.

ROBERT *(takes his hat from the table)* Richard, goodbye *(Offering his hand)*  
To our next meeting!

RICHARD *(rises, touches his hand)* Goodbye.

*(BERTHA appears at the door on the right)*

ROBERT *(catches sight of her: to ARCHIE)* Get your cap! Come on with me. I'll buy you a cake and I'll tell you a story.

ARCHIE *(to BERTHA)* May I, mamma?

# EXILES

BERTHA Yes.

ARCHIE (*takes his cap*) I am ready.

ROBERT (*to RICHARD and BERTHA*) Goodbye to pappa and mamma. But not a big goodbye.

ARCHIE Will you tell me a fairy story, Mr. Hand?

ROBERT A fairy story? Why not? I am your fairy godfather.

(*They go out together through the double doors and down the garden.*

*When they have gone BERTHA goes to RICHARD and puts her arm round his waist*)

BERTHA Dick, dear, do you believe now that I have been true to you? Last night and always?

RICHARD (*sadly*) Do not ask me, Bertha.

BERTHA (*pressing him more closely*) I have been, dear. Surely you believe me. I gave you myself — all. I gave up all for you. You took me — and you left me.

RICHARD When did I leave you?

BERTHA You left me: and I waited for you to come back to me. Dick, dear, come here to me. Sit down. How tired you must be!

(*She draws him towards the lounge. He sits down, almost reclining, resting on his arm. She sits on the mat before the lounge, holding his hand*)

BERTHA Yes, dear. I waited for you. Heavens, what I suffered then — when we lived in Rome! Do you remember the terrace of our house?

RICHARD Yes.

BERTHA I used to sit there, waiting, with the poor child with his toys, waiting till he got sleepy. I could see all the roofs of the city and the river, the *Tevere*. What is its name?

RICHARD The Tiber.

BERTHA (*caressing her cheek with his hand*) It was lovely, Dick, only I was so sad. I was alone, Dick, forgotten by you and by all. I felt my life was ended.

RICHARD It had not begun.

BERTHA And I used to look at the sky, so beautiful, without a cloud and the city you said was so old: and then I used to think of Ireland and about ourselves.

RICHARD Ourselves?

BERTHA Yes. Ourselves. Not a day passes that I do not see ourselves, you and me, as we were when we met first. Every day of my life I see that. Was I not true to you all that time?

RICHARD (*sighs deeply*) Yes, Bertha. You were my bride in exile.

## EXILES

BERTHA Wherever you go, I will follow you. If you wish to go away now I will go with you.

RICHARD I will remain. It is too soon yet to despair.

BERTHA (*again caressing his hand*) It is not true that I want to drive everyone from you. I wanted to bring you close together — you and him. Speak to me. Speak out all your heart to me. What you feel and what you suffer.

RICHARD I am wounded, Bertha.

BERTHA How wounded, dear? Explain to me what you mean. I will try to understand everything you say. In what way are you wounded?

RICHARD (*releases his hand and, taking her head between his hands, bends it back and gazes long into her eyes*) I have a deep, deep wound of doubt in my soul.

BERTHA (*motionless*) Doubt of me?

RICHARD Yes.

BERTHA I am yours. (*In a whisper*) If I died this moment, I am yours.

RICHARD (*still gazing at her and speaking as if to an absent person*) I have wounded my soul for you — a deep wound of doubt which can never be healed. I can never know, never in this world. I do not wish to know or to believe. I do not care. It is not in the darkness of belief that I desire you. But in restless living wounding doubt. To hold you by no bonds, even of love, to be united with you in body and soul in utter nakedness — for this I longed. And now I am tired for a while, Bertha. My wound tires me.

(*He stretches himself out wearily along the lounge. BERTHA holds his hand still, speaking very softly*)

BERTHA Forget me, Dick. Forget me and love me again as you did the first time. I want my lover. To meet him, to go to him, to give myself to him. You, Dick. O, my strange wild lover, come back to me again!

(*She closes her eyes*)





## COLLECTED POEMS

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### EDITOR'S PREFACE

*CHAMBER MUSIC* (1907), through the good offices of Arthur Symonds, was the first of Joyce's books to reach the public. Though it brought no royalties, it was to gain him a place in the *Imagist Anthology*. It was this to associate him with the Anglo-American group that included Eliot and Pound, who later helped to publicise Joyce's books. With them he possessed more in common than with the poets of Celtic Twilight. The qualities and limitations of these thirty-six poems, as well as their lack of pretentiousness, are implicit in their title. They are slight, elusive, formal, above all musical, Yeats called some of his poems *Words for Music, Perhaps*. There was no 'perhaps' about Joyce's intention, as a singer, to write lyrics that could really be sung. His success may be measured by the number of musicians who have provided them with effective settings. The style is dictated by the exigencies of the form: precise diction, open vowels, repetitions, alliterations, assonance and onomatopoeia, a rare polysyllable stemming a monosyllabic flow. The imagery appeals characteristically to the ear: even the dream-vision of 'I hear an army' is largely conveyed by sound. Echoes from books, along with images from musical instruments, contribute to Joyce's 'elegant and antique phrase'. His models are the Elizabethan lyricists, the airs of Dowland and the words of Shakespeare, whose mood is invoked in 'Thou leanest to the shell of night'. Literary convention, however, does not entirely account for the stress on love. The large amount of verse that Joyce seems to have composed in his Dublin days, his brother tells us, was carefully winnowed and sequentially arranged to make up *Chamber Music*. *Pomes Penyeach* (1927), as the nominal price made clear, included a dozen poems with 'Tilly' for extra measure — the incidental poetic output of twenty years given strenuously to prose. The continuity and contrast have reminded some readers of Blake's *Songs of Innocence and Experience*. Moved by nostalgia, as in the homesick refrain of 'Watching the Needleboats at San Sabba', Joyce calls up actual scenes and faces more concretely. A freer rhythm and a sharper tone reveal the author of *Ulysses* in 'A Memory of the Players in a Mirror at Midnight'. The impressive 'Nightpiece', with its metamorphosis of nature into a church, is virtually an English equivalent.

## COLLECTED POEMS

ent of Baudelaire's *Harmonie du soir*. When Joyce brought his two volumes together in *Collected Poems* (1936), he added a single poem. 'Ecce Puer', written in 1932 on the occasion of his grandson's birth and soon after his father's death, is a small example of mature perfection. The present edition likewise adds two longer poems, autobiographical in impulse and satirical in import, printed by Joyce as private broadsides for circulation among his Dublin friends and enemies. 'The Holy Office' (1904) is a personal commentary on an ambiguous Aristotelian metaphor. 'Gas from a Burner' (1912), the purported monologue of Joyce's Irish publisher, pays a back-handed tribute to the personalities of the Irish Renaissance. Both combine the Swiftian Hudibrastic with the more delicate Joycean touch.

## CHAMBER MUSIC

### I

Strings in the earth and air  
Make music sweet;  
Strings by the river where  
The willows meet.

There's music along the river  
For Love wanders there,  
Pale flowers on his mantle,  
Dark leaves on his hair.

All softly playing,  
With head to the music bent,  
And fingers straying  
Upon an instrument.

### II

The twilight turns from amethyst  
To deep and deeper blue,  
The lamp fills with a pale green glow  
The trees of the avenue.

The old piano plays an air,  
Sedate and slow and gay;  
She bends upon the yellow keys,  
Her head inclines this way.

CHAMBER MUSIC, I TO XXXVI

Shy thoughts and grave wide eyes and hands  
That wander as they list —  
The twilight turns to darker blue  
With lights of amethyst.

III

At that hour when all things have repose,  
O lonely watcher of the skies,  
Do you hear the night wind and the sighs  
Of harps playing unto Love to unclose  
The pale gates of sunrise?

When all things repose do you alone  
Awake to hear the sweet harps play  
To Love before him on his way,  
And the night wind answering in antiphon  
Till night is overgone?

Play on, invisible harps, unto Love,  
Whose way in heaven is aglow  
At that hour when soft lights come and go,  
Soft sweet music in the air above  
And in the earth below.

IV

When the shy star goes forth in heaven  
All maidenly, disconsolate,  
Hear you amid the drowsy even  
One who is singing by your gate.  
His song is softer than the dew  
And he is come to visit you.

O bend no more in reverie  
When he at eventide is calling,  
Nor muse: Who may this singer be  
Whose song about my heart is falling?  
Know you by this, the lover's chant,  
'Tis I that am your visitant.

COLLECTED POEM

V

Lean out of the window,  
Goldenhair,  
I heard you singing  
A merry air.

My book is closed;  
I read no more,  
Watching the fire dance  
On the floor.

I have left my book:  
I have left my room:  
For I heard you singing  
Through the gloom,  
Singing and singing  
A merry air.  
Lean out of the window,  
Goldenhair.

V I

I would in that sweet bosom be  
(O sweet it is and fair it is!)  
Where no rude wind might visit me.  
Because of sad austerities  
I would in that sweet bosom be.

I would be ever in that heart  
(O soft I knock and soft entreat her  
Where only peace might be my part.  
Austerities were all the sweeter  
So I were ever in that heart.

V I I

My love is in a light attire  
Among the apple trees,  
Where the gay winds do most desire  
To run in companies.

CHAMBER MUSIC, I TO XXXVI

There, where the gay winds stay to woo  
The young leaves as they pass,  
My love goes slowly, bending to  
Her shadow or the grass;

And where the sky's a pale blue cup  
Over the laughing land,  
My love goes lightly, holding up  
Her dress with dainty hand.

V I I

Who goes amid the green wood  
With springtide all adorning her?  
Who goes amid the merry green wood  
To make it merrier?

Who passes in the sunlight  
By ways that know the light footfall?  
Who passes in the sweet sunlight  
With mien so virginal?

The ways of all the woodland  
Gleam with a soft and golden fire —  
For whom does all the sunny woodland  
Carry so brave attire?

O, it is for my true love  
The woods their rich apparel wear —  
O, it is for my own true love,  
That is so young and fair.

I X

Winds of May, that dance on the sea,  
Dancing a ringaround in glee  
From furrow to furrow, while overhead  
The foam flies up to be garlanded,  
In silvery arches spanning the air,  
Saw you my true love anywhere?  
Welladay! Welladay!  
For the winds of May!  
Love is unhappy when love is away!

COLLECTED POEMS

X

Bright cap and streamers,  
He sings in the hollow:  
Come follow, come follow,  
All you that love.  
Leave dreams to the dreamers  
That will not after,  
That song and laughter  
Do nothing move.

With ribbons streaming  
He sings the bolder;  
In troop at his shoulder  
The wild bees hum.  
And the time of dreaming  
Dreams is over —  
As lover to lover,  
Sweetheart, I come.

XI

Bid adieu, adieu, adieu,  
Bid adieu to girlish days,  
Happy Love is come to woo  
Thee and woo thy girlish ways —  
The zone that doth become thee fair,  
The snood upon thy yellow hair,  
When thou hast heard his name upon  
The bugles of the cherubim  
Begin thou softly to unzone,  
Thy girlish bosom unto him  
And softly to undo the snood  
That is the sign of maidenhood.

XII

What counsel has the hooded moon  
Put in thy heart, my shyly sweet,  
Of Love in ancient plenilune,

CHAMBER MUSIC, I TO XXXVI

Glory and stars beneath his feet —  
A sage that is but kith and kin  
With the comedia 1 capuchin?

Believe me rather that am wise  
In disregard of the divine.  
A glory kindles in those eyes,  
Trembles to sta light. Mine, O Mine!  
No more be tears n moon or mist  
For thee, sweet sentimentalist.

XIII

Go seek her out all courteously  
And say I come.  
Wind of spices whose song is ever  
Epithalamium.  
O, hurry over the dark lands  
And run upon the sea  
For seas and land shall not divide us,  
My love and me.

Now, wind, of your good courtesy  
I pray you go  
And come into her little garden  
And sing at her window;  
Singing: The bridal wind is blowing  
For Love is at his noon;  
And soon will your true love be with you,  
Soon, O soon.

XIV

My dove, my beautiful one,  
Arise, arise!  
The nightdew lies  
Upon my lips and eyes.

The odorous winds are weaving  
A music of sighs:  
Arise, arise,  
My dove, my beautiful one!



COLLECTED POEMS

I wait by the cedar tree,  
My sister, my love.  
White breast of the dove,  
My breast shall be your bed.

The pale dew lies  
Like a veil on my head.  
My fair one, my fair dove,  
Arise, arise!

X V

From dewy dreams, my soul, arise,  
From love's deep slumber and from death,  
For lo! the trees are full of sighs  
Whose leaves the morn admonisheth.

Eastward the gradual dawn prevails  
Where softly burning fires appear,  
Making to tremble all those veils  
Of grey and golden gossamer.

While sweetly, gently, secretly,  
The flowery bells of morn are whirled  
And the wise choirs of faery  
Begin (innumerable!) to be heard.

X V I

O cool is the valley now  
And there, love, will we go  
For many a choir is singing now  
Where Love did sometime go.  
And hear you not the thrushes calling,  
Calling us away?  
O cool and pleasant is the valley  
And there, love, will we stay.

## XVII

Because your voice was at my side  
 I gave him pain,  
 Because within my hand I held  
 Your hand again.

There is no word nor any sign  
 Can make an end —  
 He is a stranger to me now  
 Who was my friend.

## XVIII

O Sweetheart, hear you  
 Your lover's tale;  
 A man shall have sorrow  
 When friends him fail.

For he shall know then  
 Friends be untrue  
 And a little ashes  
 Their words come to

But one unto him  
 Will softly move,  
 And softly woo him  
 In ways of love.

His hand is under  
 Her smooth round breast;  
 So he who has sorrow  
 Shall have rest.

## XIX

Be not sad because all men  
 Prefer a lying clamour before you:  
 Sweetheart, be at peace again —  
 Can they dishonour you?

COLLECTED POEMS

They are sadder than all tears;  
Their lives ascend as a continual sigh.  
Proudly answer to their tears:  
As they deny, deny.

x x

In the dark pinewood  
I would we lay,  
In deep cool shadow  
At noon of day.  
How sweet to lie there,  
Sweet to kiss,  
Where the great pineforest  
Enaisled is!  
Thy kiss descending  
Sweeter were  
With a soft tumult  
Of thy hair.  
O, unto the pinewood  
At noon of day  
Come with me now,  
Sweet love, away.

x x i

He who hath glory lost, nor hath  
Found any soul to fellow his,  
Among his foes in scorn and wrath  
Holding to ancient nobleness,  
That high unconsortable one —  
His love is his companion.

x x i

Of that so sweet imprisonment  
My soul, dearest, is fain —  
Soft arms that woo me to relent  
And woo me to detain.  
Ah, could they ever hold me there,  
Gladly were I a prisoner!

CHAMBER MUSIC, I TO XXXVI

Dearest, through interwoven arms  
By love made tremulous,  
That night allures me where alarms  
Nowise may trouble us;  
But sleep to drearier sleep be wed  
Where soul with soul lies prisoned.

XXXIII

This heart that flutters near my heart  
My hope and all my riches is,  
Unhappy when we draw apart  
And happy between kiss and kiss;  
My hope and all my riches — yes! —  
And all my happiness.

For there, as in some mossy nest  
The wrens will divers treasures keep,  
I laid those treasures I possessed  
Ere that mine eyes had learned to weep.  
Shall we not be as wise as they  
Though love live but a day?

XXXIV

Silently she's combing,  
Combing her long hair,  
Silently and graciously,  
With many a pretty air.

The sun is in the willow leaves  
And on the dappled grass  
And still she's combing her long hair  
Before the lookingglass.

I pray you, cease to comb out,  
Comb out your long hair,  
For I have heard of witchery  
Under a pretty air.

COLLECTED POEMS

That makes as one thing to the lover  
Staying and going hence,  
All fair, with many a pretty air  
And many a negligence.

X X V

Lightly come or lightly go:  
Though thy heart presage thee woe  
Vales' and many a wasted sun,  
Oread, let thy laughter run  
Till the irreverent mountain air  
Ripple all thy flying hair.

Lightly, lightly — ever so:  
Clouds that wrap the vales below  
At the hour of evenstar  
Lowliest attendants are:  
Love and laughter songconfessed  
When the heart is heaviest.

X X V I

Thou leanest to the shell of night,  
Dear lady, a divining ear.  
In that soft choir of delight  
What sound hath made thy heart to fear?  
Seemed it of rivers rushing forth  
From the grey deserts of the north?

That mood of thine, O timorous,  
Is his, if thou but scan it well,  
Who a mad tale bequeaths to us  
At ghosting hour conjurable —  
And all for some strange name he read  
In Purchas or in Holinshed.

## XXVII

Though I thy Mithridates were  
 Framed to defy the poisondart,  
 Yet must thou fold me unaware  
 To know the rapture of thy heart  
 And I but render and confess  
 The malice of thy tenderness.

For elegant and antique phrase,  
 Dearest, my lip wax all too wise;  
 Nor have I known a love whose praise  
 Our piping poets solemnise,  
 Neither a love where may not be  
 Ever so little falsity.

## XXVIII

Gentle lady, do not sing  
 Sad songs about the end of love;  
 Lay aside sadness and sing,  
 How love that passes is enough.

Sing about the long deep sleep  
 Of lovers that are dead and how  
 In the grave all love shall sleep.  
 Love is aweary now.

## XXIX

Dear heart, why will you use me so?  
 Dear eyes that gently me upbraid,  
 Still are you beautiful — but O,  
 How is your beauty raimented!

Through the clear mirror of your eyes,  
 Through the soft cry of kiss to kiss,  
 Desolate winds assail with cries  
 The shadowy garden where love is.

COLLECTED POEMS

And soon shall love dissolved be,  
When over us the wild winds blow —  
But you, dear love, too dear to me,  
Alas! why will you use me so?

X X X

Love came to us in time gone by  
When one at twilight shyly played  
And one in fear was standing nigh —  
For Love at first is all afraid.  
We were grave lovers. Love is past  
That had his sweet hours many a one.  
Welcome to us now at the last  
The ways that we shall go upon.

X X X I

O, it was out by Donnycarney  
When the bat flew from tree to tree  
My love and I did walk together  
And sweet were the words she said to me  
Along with us the summer wind  
Went murmuring — O, happily! —  
But softer than the breath of summer  
Was the kiss she gave to me.

X X X I I

Rain has fallen all the day  
O come among the laden trees  
The leaves lie thick upon the way  
Of memories.

Staying a little by the way  
Of memories shall we depart.  
Come, my beloved, where I may  
Speak to your heart.

## XXXIII

Now, O now, in this brown land  
 Where Love did so sweet music make  
 We two shall wander, hand in hand,  
 Forbearing for old friendship' sake  
 Nor grieve because our love was gay  
 Which now is ended in this way.

A rogue in red and yellow dress  
 Is knocking, knocking at the tree  
 And all around our loneliness  
 The wind is whistling merrily.  
 The leaves — they do not sigh at all  
 When the year takes them in the fall.

Now, O now, we hear no more  
 The villanelle and roundelay!  
 Yet will we kiss, sweetheart, before  
 We take sad leave at close of day.  
 Grieve not, sweetheart, for anything —  
 The year, the year is gathering.

## XXXIV

Sleep now, O sleep now,  
 O you unquiet heart!  
 A voice crying 'Sleep now'  
 Is heard in my heart.

The voice of the winter  
 Is heard at the door.  
 O sleep for the winter  
 Is crying 'Sleep no more!'

My kiss will give peace now  
 And quiet to your heart —  
 Sleep on in peace now,  
 O you unquiet heart!



COLLECTED POEMS

XXXV

All day I hear the noise of waters  
    Making moan,  
Sad as the seabird is when going  
    Forth alone  
He hears the winds cry to the waters'  
    Monotone.

The grey winds, the cold winds are blowing  
    Where I go.  
I hear 'the noise of many waters ,  
    Far below.  
All day, all night, I hear them flowing  
    To and fro.

XXXVI

I hear an army charging upon the land  
    And the thunder of horses plunging, foam about their knees  
Arrogant, in black armour, behind them stand,  
    Disdaining the reins, with fluttering whips, the charioteers.

They cry unto the night their battlename:  
    I moan in sleep when I hear afar their whirling laughter.  
They cleave the gloom of dreams, a blinding flame,  
    Clanging, clanging upon the heart as upon an anvil.

They come shaking in triumph their long green hair:  
    They come out of the sea and run shouting by the shore.  
My heart, have you no wisdom thus to despair?  
    My love, my love, my love, why have you left me alone?

## POMES PENYEACH

### TILLY

He travels after a winter sun,  
Urging the cattle along a cold red road,  
Calling to them, a voice they know,  
He drives his beasts above Cabra.

The voice tells them home is warm.  
They moo and make brute music with their hoofs.  
He drives them with a flowering branch before him,  
Smoke pluming their foreheads.

Poor, bond of the herd,  
Tonight stretch full by the fire!  
I bleed by the black stream  
For my torn bough!

### WATCHING THE NEEDLEBOATS AT SAN SABBA

I heard their young hearts crying  
Loveward above the glancing oar  
And heard the prairie grasses sighing:  
*No more, return no more!*

O hearts, O sighing grasses,  
Vainly your loveblown bannerets mourn!  
No more will the wild wind that passes  
Return, no more return.

### A FLOWER GIVEN TO MY DAUGHTER

Frail the white rose and frail are  
Her hands that gave  
Whose soul is sear and paler  
Than time's wan wave.

COLLECTED POEMS

Rosefrail and fair — yet frailest  
A wonder wild  
In gentle eyes thou veilest,  
My blueveined child.

SHE WEEPS OVER RAHOON

Rain on Ragoon falls softly, softly falling,  
Where my dark lover lies.  
Sad is his voice that calls me, sadly calling,  
At grey moonrise.

Love, hear thou  
How soft, how sad his voice is ever calling,  
Ever unanswered, and the dark rain falling,  
Then as now.

Dark too our hearts, O love, shall lie and cold  
As his sad heart has lain  
Under the moongrey nettles, the black mould  
And muttering rain.

TUTTO È SCIOLTO.

A birdless heaven, seadusk, one lone star  
Piercing the west,  
As thou, fond heart, love's time, so faint, so far,  
Rememberest.

The clear young eyes' soft look, the candid brow,  
The fragrant hair,  
Falling as through the silence falleth now  
Dusk of the air.

Why then, remembering those shy  
Sweet lures, repine  
When the dear love she yielded with a sigh  
Was all but thine?

POMES PENYEACH  
ON THE BEACH AT FONTANA

Wind whines and whines the shingle,  
The crazy pierstake groan;  
A senile sea numbers each single  
Slimesilvered stone.

From whining wind and colder  
Grey sea I wrap him warm  
And touch his trembling fineboned shoulder  
And boyish arm.

Around us fear, descending  
Darkness of fear above  
And in my heart how deep unending  
Ache of love!

SIMPLES

*O bella bionda,  
Sei come l'onda!*

Of cool sweet dew and radiance mild  
The moon a web of silence weaves  
In the still garden where a child  
Gathers the simple salad leaves.

A moondew stars her hanging hair  
And moonlight kisses her young brow  
And, gathering, she sings an air:  
*Fair as the wave is, fair, art thou!*

Be mine, I pray, a waxen ear  
To shield me from her childish croon  
And mine a shielded heart for her  
Who gathers simples of the moon.

## COLLECTED POEMS

### FLOOD

Goldbrown upon the sated flood  
The rockvine clusters lift and sway.  
Vast wings above the lambent waters brood  
Of sullen day.

A waste of waters ruthlessly  
Sways and uplifts its weedy mane  
Where brooding day stares down upon the sea  
In dull disdain.

Uplift and sway, O golden vine,  
Your clustered fruits to love's full flood,  
Lambent and vast and ruthless as is thine  
Incertitude!

### NIGHTPIECE

Gaunt in gloom,  
The pale stars their torches,  
Enshrouded, wave.  
Ghostfires from heaven's far verges faint illumine,  
Arches on soaring arches,  
Night's sindark nave.

Seraphim,  
The lost hosts awaken  
To service till  
In moonless gloom each lapses muted, dim,  
Raised when she has and shaken  
Her thurible.

And long and loud,  
To night's nave upsoaring,  
A starknell tolls  
As the bleak incense surges, cloud on cloud,  
Voidward from the adorning  
Waste of souls.

POMES PENYEACH

ALONE

The moon's grey golden meshes make  
All night a veil,  
The shorelamps in the sleeping lake  
Laburnum tendrils trail.

The sly reeds whisper to the night  
A name — her name —  
And all my soul is a delight,  
A swoon of shame.

A MEMORY OF THE PLAYERS IN A MIRROR AT  
MIDNIGHT

They mouth love's language. Gnash  
The thirteen teeth  
Your lean jaws grin with. Lash  
Your itch and quailing, nude greed of the flesh.  
Love's breath in you is stale, worded or sung,  
As sour as cat's breath,  
Harsh of tongue.

This grey that stares  
Lies not, stark skin and bone.  
Leave greasy lips their kissing. None  
Will choose her what you see to mouth upon.  
Dire hunger holds his hour.  
Pluck forth your heart, saltblood, a fruit of tears.  
Pluck and devour!

BAHNHOFSTRASSE

The eyes that mock me sign the way  
Whereto I pass at eve of day,

Grey way whose violet signals are  
The trysting and the twining star.

COLLECTED POEMS

Ah star of evil! star of pain!  
Highhearted youth comes not again

Nor old heart's wisdom yet to know  
The signs that mock me as I go.

A PRAYER

Again!

*Come, give, yield all your strength to me!*  
From far a low word breathes on the breaking brain  
Its cruel calm, submission's misery,  
Gentling her awe as to a soul predestined.  
Cease, silent love! My doom!

Blind me with your dark nearness, O have mercy, beloved  
enemy of my will!

I dare not withstand the cold touch that I dread.

Draw from me still

My slow life! Bend deeper on me, threatening head,  
Proud by my downfall, remembering, pitying  
Him who is, him who was!

Again!

Together, folded by the night, they lay on earth. I hear  
From far her low word breathe on my breaking brain

*Come! I yield. Bend deeper upon me! I am here.*  
Subduer, do not leave me! Only joy, only anguish,  
Take me, save me, soothe me, O spare me!

## OTHER POEMS

### THE HOLY OFFICE

Myself unto myself will give  
This name, Katharsis-Purgative.  
I, who dishevelled ways forsook  
To hold the poets' grammar-book,  
Bringing to tavern and to brothel  
The mind of witty Aristotle,  
Lest bards in the attempt should err  
Must here be my interpreter:  
Wherefore receive now from my lip  
Peripatetic scholarship.  
To enter heaven, travel hell,  
Be piteous or terrible  
One positively needs the ease  
Of plenary indulgences.  
For every true-born mysticist  
A Dante is, unprejudiced,  
Who safe at ingle-nook, by proxy,  
Hazards extremes of heterodoxy,  
Like him who finds a joy at table  
Pondering the uncomfortable.  
Ruling one's life by common sense  
How can one fail to be intense?  
But I must not accounted be  
One of that mumming company –  
With him who hies him to appease  
His giddy dames' frivolities  
While they console him when he whinges  
With gold-embroidered Celtic fringes –  
Or him who squalors all the day  
Mixes a naggin in his play –  
Or him whose conduct 'seems to own'  
His preference for a man of 'tone' –  
Or him who plays the ragged patch  
To millionaires in Hazelpatch  
But weeping after holy fast  
Confesses all his pagan past –



# COLLECTED POEMS

Or him who will his hat unfix  
 Neither to malt nor crucifix  
 But show to all that poor-dressed be  
 His high Castilian courtesy —  
 Or him who loves his Master dear —  
 Or him who drinks his pint in fear —  
 Or him who once when snug abed  
 Saw Jesus Christ without his head  
 And tried so hard to win for us  
 The long-lost works of Æschylus.  
 But all these men of whom I speak  
 Make me the sewer of their clique.  
 That they may dream their dreamy dreams  
 I carry off their filthy streams  
 For I can do those things for them  
 Through which I lost my diadem,  
 Those things for which Grandmother Church  
 Left me severely in the lurch.  
 Thus I relieve their timid arses,  
 Perform my office of Katharsis.  
 My scarlet leaves them white as wool:  
 Through me they purge a bellyful.  
 To sister mummers one and all  
 I act as vicar-general  
 And for each maiden, shy and nervous,  
 I do a similar kind service.  
 For I detect without surprise  
 That shadowy beauty in her eyes,  
 The 'dare not' of sweet maidenhood  
 That answers my corruptive 'would'.  
 Whenever publicly we meet  
 She never seems to think of it;  
 At night when close in bed she lies  
 And feels my hand between her thighs  
 My little love in light attire  
 Knows the soft flame that is desire.  
 But Mammon places under ban  
 The uses of Leviathan  
 And that high spirit ever war;  
 On Mammon's countless servitors

## OTHER POEMS

Nor can they ever be exempt  
 From his taxation of contempt.  
 So distantly I turn to view  
 The shamblings of that motley crew,  
 Those souls that had the strength that mine has  
 Steeled in the school of old Aquinas.  
 Where they have crept and crawled and prayed  
 I stand, the self-doomed, unafraid,  
 Unfellowed, friendless and alone,  
 Indifferent as the herring-bone,  
 Firm as the mountain-ridges where  
 I flash my antlers on the air.  
 Let them continue as is meet  
 To adequate the balance-sheet.  
 Though they may labour to the grave  
 My spirit shall they never have  
 Nor make my soul with theirs as one  
 Till the Mahamanvantara be done:  
 And though they spurn me from their door  
 My soul shall spurn them evermore.

## GAS FROM A BURNER

Ladies and gents, you are here assembled  
 To hear why earth and heaven trembled  
 Because of the black and sinister arts  
 Of an Irish writer in foreign parts.  
 He sent me a book ten years ago:  
 I read it a hundred times or so,  
 Backwards and forwards, down and up,  
 Through both the ends of a telescope.  
 I printed it all to the very last word  
 But by the mercy of the Lord  
 The darkness of my mind was rent  
 And I saw the writer's foul intent.  
 But I owe a duty to Ireland:  
 I hold her honour in my hand,  
 This lovely land that always sent

# COLLECTED POEMS

Her writers and artists to banishment  
 And in a spirit of Irish fun  
 Betrayed her own leaders, one by one.  
 'Twas Irish humour, wet and dry,  
 Flung quicklime into Parnell's eye;  
 'Tis Irish brains that save from doom  
 The leaky barge of the Bishop of Rome  
 For everyone knows the Pope can't belch  
 Without the consent of Billy Walsh.  
 O Ireland my first and only love  
 Where Christ and Caesar are hand and glove!  
 O lovely land where the shamrock grows!  
 (Allow me, ladies, to blow my nose)  
 To show you for strictures I don't care a button  
 I printed the poems of Mountainy Mutton  
 And a play he wrote (you've read it, I'm sure)  
 Where they talk of 'bastard', 'bugger' and 'whore',  
 And a play on the Word and Holy Paul  
 And some woman's legs that I can't recall,  
 Written by Moore, a genuine gent  
 That lives on his property's ten per cent:  
 I printed mystical books in dozens:  
 I printed the table-book of Cousins  
 Though (asking your pardon) as for the verse  
 'Twould give you a heartburn on your arse:  
 I printed folklore from North and South  
 By Gregory of the Golden Mouth:  
 I printed poets, sad, silly and solemn:  
 I printed Patrick What-do-you-Colm:  
 I printed the great John Milicent Synge  
 Who soars above on an angel's wing  
 In the playboy shift that he pinched as swag  
 From Maunsel's manager's travelling-bag.  
 But I draw the line at that bloody fellow  
 That was over here dressed in Austrian yellow,  
 Spouting Italian by the hour  
 To O'Leary Curtis and John Wyse Power  
 And writing of Dublin, dirty and dear,  
 In a manner no blackamoor printer could bear.  
 Shite and onions! Do you think I'll print

# OTHER POEMS

The name of the Wellington Monument,  
 Sydney Parade and Sandymount tram,  
 Downes's cakeshop and Williams's jam?  
 I'm damned if I do — I'm damned to blazes!  
 Talk about *Irish Name of Places!*  
 It's a wonder to me, upon my soul,  
 He forgot to mention Curly's Hole.  
 No, ladies, my press shall have no share in  
 So gross a libel on Stepmother Erin.  
 • I pity the poor — that's why I took  
 A red-headed Scotchman to keep my book.  
 Poor sister Scotland! Her doom is fell;  
 She cannot find any more Stuarts to sell.  
 My conscience is fine as Chinese silk:  
 My heart is as soft as buttermilk.  
 Colm can tell you I made a rebate  
 Of one hundred pounds on the estimate  
 I gave him for his *Irish Review*.  
 I love my country — by herrings I do!  
 I wish you could see what tears I weep  
 When I think of the emigrant train and ship.  
 That's why I publish far and wide  
 My quite illegible railway guide,  
 In the porch of my printing institute  
 The poor and deserving prostitute  
 Plays every night at catch-as-catch-can  
 With her tight-breeched British artilleryman  
 And the foreigner learns the gift of the gab  
 From the drunken draggletail Dublin drab.  
 Who was it said: Resist not evil?  
 I'll burn that book, so help me devil.  
 I'll sing a psalm as I watch it burn  
 And the ashes I'll keep in a one-handed urn.  
 I'll penance do with farts and groans  
 Kneeling upon my marrowbones.  
 This very next lent I will unbare  
 My penitent buttocks to the air  
 And sobbing beside my printing press  
 My awful sin I will confess.  
 My Irish foreman from Bannockburn

COLLECTED POEMS

Shall dip his right hand in the urn  
And sign crisscross with reverent thumb  
*Memento homo* upon my bum.

ECCE PUER

Of the dark past  
A child is born;  
With joy and grief  
My heart is torn.

Calm in his cradle  
The living lies.  
May love and mercy  
Unclose his eyes!

Young life is breathed  
On the glass;  
The world that was not  
Comes to pass.

A child is sleeping:  
An old man gone.  
O, father forsaken,  
Forgive you & son!

# ULYSSES

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## EDITOR'S PREFACE

COMPOSED over a seven-year period in three different cities, *Ulysses*, the chronicle of a fourth, was published in Paris in 1922. It was not until 1933 that Judge John M. Woolsey, in an enlightened and enlightening opinion of the United States District Court, made the book legally available in the U.S.A. (an open English edition followed in 1936, published by John Lane, The Bodley Head). This was an appropriate climax to the litigation, and controversy, as well as the commercial and mechanical difficulties, that had dogged every step of Joyce's way and surrounded his masterpiece with an odyssey of its own, unique in the annals of publishing, which Herbert Gorman has fully documented in his biography. It should be said at once, since today *Ulysses* can easily be obtained, that nothing can take the place of the book itself. Because of its architectural unity, its thematic continuity, its intimate identification with personalities, its recurrent association with localities, it does not lend itself readily to excerptation. It is so rich in show-pieces of literary technique and insights into human nature, however, that a few of them may justifiably be exhibited here, in apologetic awareness of what is lost with their context. Perhaps this sampling may invite some readers, hitherto overwhelmed by the original text, to continue their explorations. The present abbreviated comment can scarcely pretend to do more than relate the following passages to the scheme of the novel. It presupposes an acquaintance with Stephen Dedalus who, having returned from Paris, must now decide whether to take up his career at home or abroad. His mother's recent death has confirmed his state of spiritual orphanhood; in his restlessness he resembles Telemachus at the beginning of the *Odyssey*. But Leopold Bloom, a Dubliner who has lost his son in infancy, is the real hero of the story, though his daily round is less heroic than the wanderings of Odysseus; and his homecoming is less authoritative. The paths of these two men, the estranged artist and the ineffectual citizen, cross and recross through the day; they finally meet, but only for a leave-taking — 'an instant of all but union'. Meanwhile we have had, filtered through their respective minds, a series of minute-by-minute impressions of Dublin in

## ULYSSES

all its aspects. Since each chapter not only covers an hour of Bloomsday, but revives an incident from Homer's epic, our selections are designated — in keeping with Joyce's manuscript — by their Homeric prototypes. Thus the modern Nestor, bumbling with advice, is headmaster of the school where Stephen is temporarily employed. Mr. Bloom makes his trip to the underworld, in a carriage with Stephen's father, by attending a funeral at Glasnevin Cemetery. The Wandering Rocks are the hazards of the streets, to which Stephen finds his sister exposed. The Sirens — who are barmaids — listen with Bloom, while a *basso profundo* renders a patriotic ballad and Joyce weaves assorted sounds into musical prose: from the hesitant tap of a blind piano-tuner to the brash jingle of his wife's lover. The closing pages are the nocturnal meditations of Mrs. Marion Tweedy Bloom, a Penelope whose unfaithfulness is redeemed by a feeling for nature and a passionately affirmative view of life.

## NESTOR

HE stood in the porch and watched the laggard hurry towards the scrappy field where sharp voices were in strife. They were sorted in teams and Mr Deasy came stepping over wisps of grass with gaitered feet. When he had reached the schoolhouse voices again contending called to him. He turned his angry white moustache.

— What is it now? he cried continually without listening.

— Cochrane and Halliday are on the same side, sir, Stephen cried.

— Will you wait in my study for a moment, Mr Deasy said, till I restore order here.

And as he stepped fussily back across the field his old man's voice cried sternly:

— What is the matter? What is it now?

Their sharp voices cried about him on all sides: their many forms closed round him, the garish sunshine bleaching the honey of his illdyed head.

Stale smoky air hung in the study with the smell of drab abraded leather of its chairs. As on the first day he bargained with me here. As it was in the beginning, is now. On the sideboard the tray of Stuart coins, base treasure of a bog: and ever shall be. And snug in their spooncase of purple plush, faded, the twelve apostles having preached to all the gentiles: world without end.

A hasty step over the stone porch and in the corridor. Blowing out his rare moustache Mr Deasy halted at the table.

— First, our little financial settlement, he said.

He brought out of his coat a pocketbook bound by a leather thong. It slapped open and he took from it two notes, one of joined halves, and laid them carefully on the table.

— Two, he said, strapping and stowing his pocketbook away.

And now his strongroom for the gold. Stephen's embarrassed and moved over the shells heaped in the cold stone mortar: whelks and money, cowries and leopard shells: and this, whorled as an emir's turban, and his, the scallop of Saint James. An old pilgrim's hoard, dead treasure, hollow shells.

A sovereign fell, bright and new, on the soft pile of the tablecloth.

— Three, Mr Deasy said, turning his little savingsbox about in his hand. These are handy things to have. See. This is for sovereigns. This is for shillings, sixpences, halfcrowns. And here crowns. See.

He shot from it two crowns and two shillings.

— Three twelve, he said. I think you'll find that's right.

— Thank you, sir, Stephen said, gathering the money together with shy haste and putting it all in a pocket of his trousers.

— No thanks at all, Mr Deasy said. You have earned it.

Stephen's hand, free again, went back to the hollow shells. Symbols too of beauty and of power. A lump in my pocket. Symbols soiled by greed and misery.

— Don't carry it like that, Mr Deasy said. You'll pull it out somewhere and lose it. You just buy one of these machines. You'll find them very handy.

Answer something.

— Mine would be often empty. Stephen said.

The same room and hour, the same wisdom: and I the same. Three times now. Three nooses round me here. Well. I can break them in this instant if I will.

— Because you don't save, Mr Deasy said, pointing his finger. You don't know yet what money is. Money is power, when you have lived as long as I have. I know, I know. If youth but knew. But what does Shakespeare say? *Put but money in thy purse.*

— Iago, Stephen murmured.

He lifted his gaze from the idle shells to the old man's stare.

— He knew what money was, Mr Deasy said. He made money. A poet but an Englishman too. Do you know what is the pride of the



English? Do you know what is the proudest word, you will ever hear from an Englishman's mouth?

The seas' ruler. His seacold eyes looked on the empty bay: history is to blame: on me and on my words, unhating.

— That on his empire, Stephen said, the sun never sets.

— Ba! Mr Deasy cried. That's not English. A French Celt said that. He tapped his savingsbox against his thumbnail.

— I will tell you, he said solemnly, what is his proudest boast. *I paid my way.*

Good man, good man.

— *I paid my way. I never borrowed a shilling in my life.* Can you feel that? *I owe nothing.* Can you?

Mulligan, nine pounds, three pairs of socks, one pair brogues, ties. Curran, ten guineas. McCann, one guinea. Fred Ryan, two shillings. Temple, two lunches. Russell, one guinea, Cousins, ten shillings, Bob Reynolds, half a guinea, Kohler, three guineas, Mrs McKernan, five weeks' board. The lump I have is useless.

— For the moment, no, Stephen answered.

Mr Deasy laughed with rich delight, putting back his savingsbox.

— I knew you couldn't, he said joyously. But one day you must feel it. We are a generous people but we must also be just.

— I fear those big words, Stephen said, which make us so unhappy.

Mr Deasy stared sternly for some moments over the mantelpiece at the shapely bulk of a man in tartan fillibegs: Albert Edward, Prince of Wales.

— You think me an old fogey and an old tory, his thoughtful voice said. I saw three generations since O'Connell's time. I remember the famine. Do you know that the orange lodges agitated for repeal of the union twenty years before O'Connell did or before the prelates of your communion denounced him as a demagogue? You fenians forget some things.

Glorious, pious and immortal memory. The lodge of Diamond in Armagh the splendid behung with corpses of papishes. Hoarse, masked and armed, the planters' covenant. The black north and true blue bible. Croppies lie down.

Stephen sketched a brief gesture.

— I have rebel blood in me too, Mr Deasy said. On the spindle side. But I am descended from sir John Blackwood who voted for the union. We are all Irish, all kings' sons.

— Alas, Stephen said.

— *Per vias rectas*, Mr Deasy said firmly, was his motto. He voted for it and put on his topboots to ride to Dublin from the Ards of Down to do so.

*Lal the ral the ra  
The rocky road to Dublin.*

A gruff squire on horseback with shiny topboots. Soft day, sir John. Soft day, your honour . . . Day . . . Day . . . Two topboots jog dancing on to Dublin. Lal the ral the ra, lal the ral the raddy.

— That reminds me, Mr Deasy said. You can do me a favour, Mr Dedalus, with some of your literary friends. I have a letter here for the press. Sit down a moment. I have just to copy the end.

He went to the desk near the window, pulled in his chair twice and read off some words from the sheet on the drum of his typewriter.

— Sit down. Excuse me, he said over his shoulder, *the dictates of common sense*. Just a moment.

He peered from under his shaggy brows at the manuscript by his elbow and, muttering, began to prod the stiff buttons of the keyboard slowly, some times blowing as he screwed up the drum to erase an error.

Stephen seated himself noiselessly before the princely presence. Framed around the walls images of vanished horses stood in homage, their meek heads poised in air: Lord Hastings' Repulse, the duke of Westminster's Shotover, the duke of Beaufort's Ceylon, *prix de Paris*, 1866. Elf riders sat them, watchful of a sign. He saw their speeds, backing king's colours, and shouted with the shouts of vanished crowds.

— Full stop, Mr Deasy bade his keys. But prompt ventilation of this important question . . .

Where Cranly led me to get rich quick, hunting his winners among the mudsplashed brakes, amid the bawls of bookies on their pitches and reek of the canteen, over the motley slush. Even money Fair Rebel: ten to one the field. Dicers and thimblerriggers we hurried by after the hoofs, the vying caps and jackets and past the meatfaced woman, a butcher's dame, nuzzling thirstily her clove of orange.

Shouts rang shrill from the boys' playfield and a whirring whistle.

Again: a goal. I am among them, among their battling bodies in a medley, the joust of life. You mean that knockkneed mother's darling who seems to be slightly crawsick? Jousts. Time shocked reboufnds, shock by shock. Jousts, slush and uproar of battles, the frozen deathspew of the slain, a shout of spear spikes baited with men's bloodied guts.

— Now then, Mr Deasy said, rising.

He came to the table, pinning together his sheets. Stephen stood up.

— I have put the matter into a nutshell, Mr Deasy said. It's about the foot and mouth disease. Just look through it. There can be no two opinions on the matter.

May I trespass on your valuable space. That doctrine of *laissez faire* which so often in our history. Our cattle trade. The way of all our old industries. Liverpool ring which jockeyed the Galway harbour scheme. European conflagration. Grain supplies through the narrow waters or the channel. The pluperfect imperturbability of the department of agriculture. Pardoned a classical allusion. Cassandra. By a woman who was no better than she should be. To come to the point at issue.

— I don't mince words, do I? Mr Deasy asked as Stephen read on.

Foot and mouth disease. Known as Koch's preparation. Serum and virus. Percentage of salted horses. Rinderpest. Emperor's horses at Mürzsteg, lower Austria. Veterinary surgeons. Mr Henry Blackwood Price. Courteous offer a fair trial. Dictates of common sense. All-important question. In every sense of the word take the bull by the horns. Thanking you for the hospitality of your columns.

— I want that to be printed and read, Mr Deasy said. You will see at the next outbreak they will put an embargo on Irish cattle. And it can be cured. It is cured. My cousin, Blackwood Price, writes to me it is regularly treated and cured in Austria by cattledoctors there. They offer to come over here. I am trying to work up influence with the department. Now I'm going to try publicity. I am surrounded by difficulties, by . . . intrigues, by . . . backstairs influence, by . . .

He raised his forefinger and beat the air oldly before his voice spoke.

— Mark my words, Mr. Dedalus, he said. England is in the hands of the jews. In all the highest places: her finance, her press. And they are the signs of a nation's decay. Wherever they gather they eat up the nation's vital strength. I have seen it coming these years. As sure as we are standing here the jew merchants are already at their work of destruction. Old England is dying.

He stepped swiftly off, his eyes coming to blue life as they passed a broad sunbeam. He faced about and back again.

— Dying, he said, if not dead by now.

*The harlot's cry from street to street  
Shall weave old England's winding sheet.*

His eyes open wide in vision stared sternly across the sunbeam in which he halted.

— A merchant, Stephen said, is one who buys cheap and sells dear, jew or gentile, is he not?

— They sinned against the light, Mr Deasy said gravely. And you can see the darkness in their eyes. And that is why they are wanderers on the earth to this day.

On the steps of the Paris Stock Exchange the goldskinned men quoining prices on their gemmed fingers. Gambles of geese. They swarmed loud, uncouth about the temple, their heads thickplotting under malacroit silk hats. Not theirs: these clothes, this speech, these gestures. Their full slow eyes belied the words, the gestures eager and unoffending, but knew the rancours massed about them and knew their zeal was vain. Vain patience to heap and hoard. Time surely would scatter all. A heard heaped by the roadside: plundered and passing on. Their eyes knew the years of wandering and, patient, knew the dishonours of their flesh.

— Who has not? Stephen said.

— What do you mean? Mr Deasy asked.

He came forward a pace and stood by the table. His underjaw fell sideways open uncertainly. Is this old wisdom? He waits to hear from me.

— History, Stephen said, is a nightmare from which I am trying to awake.

From the playfield the boys raised a shout. A whirring whistle: goal. What if that nightmare gave you a back kick?

— The ways of the Creator are not our ways, Mr Deasy said. All history moves towards one great goal, the manifestation of God.

Stephen jerked his thumb towards the window, saying:

— That is God.

Hooray! Ay! Whrrrwee!

— What? Mr Deasy asked.

— A shout in the street, Stephen answered, shrugging his shoulders.

Mr Deasy looked down and held for a while the wings of his nose tweaked between his fingers. Looking up again he set them free.

— I am happier than you are, he said. We have committed many errors and many sins. A woman brought sin into the world. For a woman who was no better than she should be, Helen, the runaway wife of Menelaus, ten years the Greeks made war on Troy. A faithless wife first brought the strangers to our shore here, MacMurrough's wife and her leman O'Rourke, prince of Brethni. A woman too brought Parnell low. Many errors, many failures but not the one sin. I am a struggler now at the end of my days. But I will fight for the right till the end.

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*For Ulster will fight  
And Ulster will be right.*

Stephen raised the sheets in his hand.

— Well, sir, he began.

— I foresee, Mr Deasy said, that you will not remain here very long at this work. You were not born to be a teacher, I think. Perhaps I am wrong.

— A learner rather, Stephen said.

And here what will you learn more?

Mr Deasy shook his head.

— Who knows? he said. To learn one must be humble. But life is the great teacher.

Stephen rustled the sheets again.

— As regards these, he began.

— Yes, Mr Deasy said. You have two copies there. If you can have them published at once.

*Telegraph. Irish Homestead.*

— I will try, Stephen said, and let you know tomorrow. I know two editors slightly.

— That will do, Mr Deasy said briskly. I wrote last night to Mr Field, M.P. There is a meeting of the cattletaders' association today at the City Arms Hotel. I asked him to lay my letter before the meeting. You see if you can get it into your two papers. What are they?

— *The Evening Telegraph . . .*

That will do, Mr Deasy said. There is no time to lose. Now I have to answer that letter from my cousin.

— Good morning, sir, Stephen said, putting the sheets in his pocket. Thank you.

— Not at all, Mr Deasy said as he searched the papers on his desk. I like to break a lance with you, old as I am.

— Good morning, sir, Stephen said again, bowing to his bent back.

He went out by the open porch and down the gravel path under the trees, hearing the cries of voices and crack of sticks from the playfield. The lions couchant on the pillars as he passed out through the gate; toothless terrors. Still I will help him in his fight. Mulligan will dub me a new name: the bullockbefriending bard.

— Mr Dedalus!

Running after me. No more letters, I hope!

— Just one moment.

## HADES

— Yes, sir, Stephen said, turning back at the gate.

Mr Deasy halted, breathing hard and swallowing his breath.

— I just wanted to say, he said. Ireland, they say, has the honour of being the only country which never persecuted the jews. Do you know that? No. And do you know why?

He frowned sternly on the bright air.

— Why, sir? Stephen asked, beginning to smile.

— Because she never let them in, Mr Deasy said solemnly.

A coughball of laughter leaped from his throat dragging after it a rattling chain of phlegm. He turned back quickly, coughing, laughing, his lifted arms waving to the air.

— She never let them in, he cried again through his laughter as he stamped on gaitered feet over the gravel of the path. That's why.

On his wise shoulders through the checkerwork of leaves the sun flung spangles, dancing coins.

## HADES

THE high railings of Prospects rippled past their gaze. Dark poplars, rare white forms. Forms more frequent, white shapes thronged amid the trees, white forms and fragments streaming by mutely, sustaining vain gestures on the air.

The felly harshed against the kerbstone: stopped. Martin Cunningham put out his arm and, wrenching back the handle, shoved the door open with his knee. He stepped out. Mr Power and Mr Dedalus followed.

Change that soap now. Mr. Bloom's hand unbuttoned his hip pocket swiftly and transferred the paperstuck soap to his inner handkerchief pocket. He stepped out of the carriage, replacing the newspaper his other hand still held.

Paltry funeral: coach and three carriages. It's all the same. Pallbearers, gold reins, requiem mass, firing, a volley. Pomp of death. Beyond the hind carriage a hawker stood by his barrow of cakes and fruit. Simnel cakes those are, stuck together: cakes for the dead. Dogbiscuits. Who ate them? Mourners coming out.

He followed his companions. Mr Kernan and Ned Lambert followed, Hynes walking after them. Corry Kelleher stood by the opened hearse and took out the two wreaths. He handed one to the boy.

Where is that child's funeral disappeared to?

A team of horses passed from Finglas with toiling plodding tread,

dragging through the funereal silence a creaking waggon on which lay a granite block. The waggoner marching at their head saluted.

Coffin now. Got here before us, dead as he is. Horse looking round at it with his plume skeowways. Dull eye: collar tight on his neck, pressing on a bloodvessel or something. Do they know what they cart out here every day? Must be twenty or thirty funerals every day. Then Mount Jerome for the protestants. Funerals all over the world everywhere every minute. Shovelling them under by the cartload doublequick. Thousands every hour. Too many in the world.

Mourners came out through the gates: woman and a girl. Leanjawed harpy, hard woman at a bargain, her bonnet awry. Girl's face stained with dirt and tears, holding the woman's arm looking up at her for a sign to cry. Fish's face, bloodless and livid.

The mutes shouldered the coffin and bore it in through the gates. So much dead weight. Felt heavier myself stepping out of that bath. First the stiff: then the friends of the stiff. Corny Kelleher and the boy followed with their wreaths. Who is that beside them? Ah, the brother-in-law.

All walked after.

Martin Cunningham whispered:

— I was in mortal agony with you talking of suicide before Bloom.

— What? Mr Power whispered. How so?

— His father poisoned himself, Martin Cunningham whispered. Had the Queen's hotel in Ennis. You heard him say he was going to Clare. Anniversary.

— O God! Mr Power whispered. First I heard of it. Poisoned himself!

He glanced behind him to where a face with dark thinking eyes followed towards the cardinal's mausoleum. Speaking.

— Was he insured? Mr Bloom asked.

— I believe so, Mr Kernan answered, but the policy was heavily mortgaged. Martin is trying to get the youngster into Artane.

— How many children did he leave?

— Five. Ned Lambert says he'll try to get one of the girls into Todd's.

— A sad case, Mr Bloom said gently. Five young children.

— A great blow to the poor wife, Mr Kernan added.

— Indeed yes, Mr Bloom agreed.

Has the laugh at him now.

He looked down at the boots he had blacked and polished. She had outlived him, lost her husband. More dead farther than for me. One must outlive the other. Wise men say: There are more women than men in the world. Condole with her. Your terrible loss. I hope you'll soon

follow him. For Hindu widows only. She would marry another Him? No. Yet who knows after? Widowhood not the thing since the old queen died. Drawn on a gun-carriage. Victoria and Albert. Fogmore memorial mourning. But in the end she put a few violets in her bonnet. Vain in her heart of hearts. All for a shadow. Consort not even a king. Her son was the substance. Something new to hope for not like the past she wanted back, waiting. It never comes. One must go first: alone under the ground: and lie no more in her warm bed.

— How are you, Simon? Ned Lambert said softly, clasping hands. Haven't seen you for a month of Sundays.

— Never better. How are all in Cork's own town?

— I was down there for the Cork park races on Easter Monday, Ned Lambert said. Same old six and eight pence. Stopped with Dick Tivy.

— And how is Dick, the solid man?

— Nothing between himself and heaven, Ned Lambert answered.

— By the holy Paul! Mr Dedalus said in subdued wonder. Dick Tivy bald?

— Martin is going to get up a whip for the youngsters, Ned Lambert said, pointing ahead. A few bob a skull. Just to keep them going till the insurance is cleared up.

— Yes, yes, Mr Dedalus said dubiously. Is that the eldest boy in front?

— Yes, Ned Lambert said, with the wife's brother. John Henry Menton is behind. He put down his name for a quid.

— I'll engage he did, Mr Dedalus said. I often told poor Paddy he ought to mind that job. John Henry is not the worst in the world.

— How did he lose it? Ned Lambert asked. Liquor, what?

— Many a good man's fault, Mr Dedalus said with a sigh.

They halted about the door of the mortuary chapel. Mr Bloom stood behind the boy with the wreath, looking down at his sleek combed hair and the slender furrowed neck inside his brandnew collar. Poor boy! Was he there when the father? Both unconscious. Lighten up at the last moment and recognise for the last time. All he might have done. I owe three shillings to O'Grady. Would he understand? The mutes bore the coffin into the chapel. Which end is his head?

After a moment he followed the others in, blinking in the screened light. The coffin lay on its bier before the chancel, four tall yellow candles at its corners. Always in front of us. Corny Kelleher, laying a wreath at each fore corner, beckoned to the boy to kneel. The mourners knelt here and there in praying desks. Mr Bloom stood behind near the font and, when all had knelt dropped carefully his unfolded newspaper from his pocket



and knelt his right knee upon it. He fitted his black hat gently on his left knee and, holding its brim, bent over piously.

A server, bearing a brass bucket with something in it, came out through a door. The whitesmocked priest came after him tidying his stole with one hand, balancing with the other a little book against his toad's belly. Who'll read the book? I, said the rook.

They halted by the bier and the priest began to read out of his book with a fluent croak.

Father Coffey. I knew his name was like a coffin. *Domine-namine*. Bully about the muzzle he looks. Bosses the show. Muscular christian. Woe betide anyone that looks crooked at him: priest. Thou art Peter. Burst sideways like a sheep in clover Dedalus says, he will. With a belly on him like a poisoned pup. Most amusing expressions that man finds. Hhha: burst sideways.

— *Non intres in iudicium cum servo tuo, Domine.*

Makes them feel more important to be prayed over in Latin. Requiem mass. Crape weepers. Blackedged notepaper. Your name on the altar-ist. Chilly place this. Want to feed well, sitting in there all the morning in the gloom kicking his heels waiting for the next please. Eyes of a toad too. What swells him up that way? Molly gets swelled after cabbage. Air of the place maybe. Looks full of bad gas. Must be an infernal lot of bad gas round the place. Butchers for instance: they get like raw beef-steaks. Who was telling me? Mervyn Brown. Down in the vaults of saint Werburgh's lovely old organ hundred and fifty they have to bore a hole in the coffins sometimes to let out the bad gas and burn it. Out it rushes: blue. One whiff of that and you're a goner.

My kneecap is hurting me. Ow. That's better.

The priest took a stick with a knob at the end of it out of the boy's bucket and shook it over the coffin. Then he walked to the other end and shook it again. Then he came back and put it back in the bucket. As you were before you rested. It's all written down: he has to do it.

— *Et ne nos inducas in tentationem.*

The server piped the answers in the treble. I often thought it would be better to have boy servants. Up to fifteen or so. After that of course . . .

Holy water that was, I expect. Shaking sleep out of it. He must be fed up with that job, shaking that thing over all the corpses they trot up. What harm if he could see what he was shaking it over. Every mortal day a fresh batch: middleaged men, old women, children, women dead in childbirth, men with beards, baldheaded business men, consumptive girls with little sparrow's breasts. All the year round he prayed the

same thing over them all and shook water on top of them: sleep. On Dignam now.

— *In paradisum.*

Said he was going to paradise or is in paradise. Says that over everybody. Tiresome kind of a job. But he has to say something.

The priest closed his book and went off, followed by the server. Corny Kelleher opened the sidedoors and the gravediggers came in, hoisted the coffin again, carried it out and shoved it on their cart. Corny Kelleher gave one wreath to the boy and one to the brother-in-law. All followed them out of the sidedoors into the mild grey air. Mr Bloom came last, folding his paper again into his pocket. He gazed gravely at the ground till the coffincart wheeled off to the east. The metal wheels ground the gravel with a sharp grating cry and the pack of blunt boots followed the barrow along a lane of sepulchres.

The ree the ra, the ree the ra the roo. Lord, I mustn't lilt here.

— The O'Connell circle, Mr Dedalus said about him.

Mr Power's soft eyes went up to the apex of the lofty cone.

— He's at rest, he said, in the middle of his people, old Dan O'. But his heart is buried in Rome. How many broken hearts are buried here, Simon!

— Her grave is over there, Jack, Mr Dedalus said. I'll soon be stretched beside her. Let Him take me whenever He likes.

Breaking down, he began to weep to himself quietly, stumbling a little in his walk. Mr Power took his arm.

— She's better where she is, he said kindly.

— I suppose so, Mr Dedalus said with a weak gasp. I suppose she is in heaven if there is a heaven.

Corny Kelleher stepped aside from his rank and allowed the mourners to plod by.

— Sad occasions, Mr Kernan began politely.

Mr Bloom closed his eyes and sadly twice bowed his head.

— The others are putting on their hats, Mr Kernan said. I suppose we can do so too. We are the last. This cemetery is a treacherous place.

They covered their heads.

— The reverend gentleman read the service too quickly, don't you think? Mr Kernan said with reproof.

Mr Bloom nodded gravely, looking in the quick, bloodshot eyes. Secret eyes, secret searching eyes. Mason, I think: not sure. Beside him again. We are the last. In the same boat. Hope he'll say something else.

Mr Kernan added:

— The service of the Irish church, used in Mount Jerome, is simpler, more impressive, I must say.

Mr Bloom gave prudent assent. The language of course was another thing.

Mr Kernan said with solemnity:

— *I am the resurrection and the life.* That touches a man's inmost heart.

— It does, Mr Bloom said.

Your heart perhaps but what price the fellow in the six feet by two with his toes to the daisies? No touching that. Seat of the affections. Broken heart. A pump after all, pumping thousands of gallons of blood every day. One fine day it gets bunged up and there you are. Lots of them lying around here: lungs, hearts, livers. Old rusty pumps: damn the thing else. The resurrection and the life. Once you are dead, you are dead! That last day idea. Knocking them all up out of their graves. Come forth, Lazarus! And he came fifth and lost the job. Get up! Last day! Then every fellow mousing around for his liver and his lights and the rest of his traps. Find damn all of himself that morning. Pennyweight of powder in a skull. Twelve grammes one pennyweight. Troy measure.

Corny Kelleher fell into step at their side.

— Everything went off *AI*, he said. What?

He looked on them from his drawling eye. Policeman's shoulders. With your tooraloom tooraloom.

— As it should be, Mr Kernan said.

— What? Eh? Corny Kelleher said.

Mr Kernan assured him.

— Who is that chap behind with Tom Kernan? John Henry Menton asked. I know his face.

Ned Lambert glanced back.

— Bloom, he said, Madam Marion Tweedy that was, is, I mean, the soprano. She's his wife.

— O, to be sure, John Henry Menton said. I haven't seen her for some time. She was a finelooking woman. I danced with her, wait, fifteen seventeen golden years ago, at Mat Dillon's, in Roundtown. And a good armful she was.

He looked behind through the others.

— What is he? he asked. What does he do? Wasn't he in the stationery line? I fell foul of him one evening, I remember, at bowls.

Ned Lambert smiled.

— Yes, he was, he said in Wisdom Hely's. A traveller for blotting-paper.

— In God's name, John Henry Menton said, what did she marry a coon like that for? She had plenty of game in her then.

— Has still, Ned Lambert said. He does some canvassing for ads

John Henry Menton's large eyes stared ahead.

The barrow turned into a side lane. A portly man, ambushed among the grasses, raised his hat in homage. The gravediggers touched their caps.

— John O'Connell, Mr Power said, pleased. He never forgets a friend.

Mr O'Connell shook all their hands in silence. Mr Dedalus said:

— I am come to pay you another visit.

— My dear Simon, the caretaker answered in a low voice. I don't want your custom at all.

Saluting Ned Lambert and John Henry Menton he walked on at Martin Cunningham's side, puzzling two keys at his back.

— Did you hear that one, he asked them, about Mulcahy from the Coombe?

— I did not, Martin Cunningham said.

They bent their silk hats in concert and Hynes inclined his ear. The caretaker hung his thumbs in the loops of his gold watch chain and spoke in a discreet tone to their vacant smiles.

— They tell the story, he said, that two drunks came out here one foggy evening to look for the grave of a friend of theirs. They asked for Mulcahy from the Coombe and were told where he was buried. After traipsing about in the fog they found the grave, sure enough. One of the drunks spelt out the name: Terence Mulcahy. The other drunk was blinking up at a statue of our Saviour the widow had got put up.

The caretaker blinked up at one of the sepulchres they passed. He resumed:

— And, after blinking up at the sacred figure, *Not a bloody bit like the man*, says he. *That's not Mulcahy*, says he, *whoever done it*.

Rewarded by smiles he fell back and spoke with Corny Kelleher, accepting the dockets given him, turning them over and scanning them as he walked.

— That's all done with a purpose, Martin Cunningham explained to Hynes.

— I know, Hynes said, I know that.

— To cheer a fellow up, Martin Cunningham said. It's pure good-heartedness: damn the thing else.

Mr Bloom admired the caretaker's prosperous bulk. All want to be on good terms with him. Decent fellow, John O'Connell, real good

sort. Keys: like Keyes's ad: no fear of anyone getting out, no passout checks. *Habeat corpus*. I must see about that ad after the funeral. Did I write Ballsbridge on the envelope I took to cover when she disturbed me writing to Martha? Hope it's not chucked in the dead letter office. Be the better of a shave. Grey sprouting beard. That's the first sign when the hairs come out grey and temper getting cross. Silver threads among the grey. Fancy being his wife. Wonder how he had the gumption to propose to any girl. Come out and live in the graveyard. Dangle that before her. It might thrill her first. Courting death . . . Shades of night hovering here with all the dead stretched about. The shadows of the tombs when churchyards yawn and Daniel O'Connell must be a descendant I suppose who is this used to say he was a queer breedy man great catholic all the same like a big giant in the dark. Will o' the wisp. Gas of graves. Want to keep her mind off it to conceive at all. Women especially are so touchy. Tell her a ghost story in bed to make her sleep. Have you ever seen a ghost? Well, I have. It was a pitchdark night. The clock was on the stroke of twelve. Still they'd kiss all right if properly keyed up. Whores in Turkish graveyards. Learn anything if taken young. You might pick up a young widow here. Men like that. Love among the tombstones. Romeo. Spice of pleasure. In the midst of death we are in life. Both ends meet. Tantalising for the poor dead. • Smell of frilled beefsteaks to the starving gnawing their vitals. Desire to grig people. Molly wanting to do it at the window. Eight children he has anyway.

He has seen a fair share go under in his time, lying around him field after field. Holy fields. More room if they buried them standing. Sitting or kneeling you couldn't. Standing? His head might come up some day above ground in a landslip with his hand pointing. All honeycombed the ground must be: oblong cells. And very neat he keeps it too, trim grass and edgings. His garden Major Gamble calls Mount Jerome. Well so it is. Ought to be flowers of sleep. Chinese cemeteries with giant poppies growing produce the best opium Mastiansky told me. The Botanic Gardens are just over there. It's the blood sinking in the earth gives new life. Same idea those jews they said killed the christian boy. Every man his price. Wellpreserved fat corpse gentleman, epicure, invaluable for fruit garden. A bargain. By carcass of William Wilkinson, auditor and accountant, lately deceased, three pounds thirteen and six. With thanks.

I daresay the soil would be quite fat with corpse manure, bones, flesh, nails, charnelhouses. Dreadful. Turning green and pink, decomposing. Rot quick in damp earth. The lean old ones tougher. Then a kind of

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a tallowy kind of a cheesy. Then begin to get black, treacle oozin'; out of them. Then dried ap. Deathm' this. Of course the cells or whatever they are go on living. Changing; about. Live for ever practically. Nothing to feed on feed on themselves.

But they must breed a devil of a lot of maggots. Soil must be simply swirling with them. Your head is simply swirls. Those pretty little seaside gurls. He looks cheerful enough over it. Gives him a sense of power seeing all the others go under first. Wonder how he looks at life. Cracking his jokes too: warms the cockles of his heart. The one about the bulletin. Spurgeon went to heaven 4 a.m. this morning. 11 p.m. (closing time). Not arrived yet. Peter. The dead themselves the men anyhow would like to hear an odd joke or the women to know what's in fashion. A juicy pear or ladies' punch, hot, strong and sweet. Keep out the damp. You must laugh sometimes so better do it that way. Gravediggers in *Hamlet*. Shows the profound knowledge of the human heart. Daren't joke about the dead for two years at least. *De mortuis nil nisi prius*. Go out of mourning first. Hard to imagine his funeral. Seems a sort of a joke. Read your own obituary notice they say you live longer. Gives you second wind. New lease of life.

— How many have you for tomorrow? the caretaker asked.

— Two, Corny Kelleher said. Half ten and eleven.

The caretaker put the papers in his pocket. The barrow had ceased to trundle. The mourners split and moved to each side of the hole, stepping with care round the graves. The gravediggers bore the coffin and set its nose on the brink, looping the bands round it.

Burying him. We come to bury Caesar. His ides of March or June. He doesn't know who is here nor care.

Now who is that lankylooking galoot over there in the macintosh? Now who is he I'd like to know? Now, I'd give a trifle to know who he is. Always someone turns up you never dreamt of. A fellow could live on his lonesome all his life. Yes, he could. Still he'd have to get someone to sod him after he died though he could dig his own grave. We all do. Only man buries. No ants to. First thing strikes anybody. Bury the dead. Say Robinson Crusoe was true to life. Well then Friday buried him. Every Friday buries a Thursday if you come to look at it.

*O, poor Robinson Crusoe,  
How could you possibly do so?*

Poor Dignam! His last lie on the earth in his box. When you think of them all it does seem a waste of wood. All gnawed through. They

could invent a handsome bier with a kind of panel sliding let it down that way. Ay but they might object to be buried out of another fellow's. They're so particular. Lay me in my native earth. Bit of clay from the holy land. Only a mother and deadborn child ever buried in the one coffin. I see what it means. I see. To protect him as long as possible even in the earth. The Irishman's house is his coffin. Embalming in catacombs, mummies, the same idea.

Mr Bloom stood far back, his hat in his hand, counting the bared heads. Twelve. I'm thirteen. No. The chap in the macintosh is thirteen. Death's number. Where the deuce did he pop out of? He wasn't in the chapel, that I'll swear. Silly superstition that about thirteen.

Nice soft tweed Ned Lambert has in that suit. Tinge of purple. I had one like that when we lived in Lombard street west. Dressy fellow he was once. Used to change three suits in the day. Must get that grey suit of mine turned by Mesias. Hello. It's dyed. His wife I forgot he's not married or his landlady ought to have picked out those threads for him.

The coffin dived out of sight, eased down by the men straddled on the gravetrestles. They struggled up and out: and all uncovered. Twenty. Pause.

If we were all suddenly somebody else.

Far away a donkey brayed. Rain. No such ass. Never see a dead one, they say. Shame of death. They hide. Also poor papa went away.

Gentle sweet air blew round the bared heads in a whisper. Whisper. The boy by the gravehead held his wreath with both hands staring quietly in the black open space. Mr Bloom moved behind the portly kindly caretaker. Well cut frockcoat. Weighing them up perhaps to see which will go next. Well it is a long rest. Feel no more. It's the moment you feel. Must be damned unpleasant. Can't believe it at first. Mistake must be: someone else. Try the house opposite. Wait, I wanted to. I haven't yet. Then darkened deathchamber. Light they want. Whispering around you. Would you like to see a priest? Then rambling and wandering. Delirium all you hid all your life. The death struggle. His sleep is not natural. Press his lower eyelid. Watching is his nose pointed is his jaw sinking are the soles of his feet yellow. Pull the pillow away and finish it off on the floor since he's doomed. Devil in that picture of sinner's death showing him a woman. Dying to embrace her in his shirt. Last act of *Lucia*. *Shall I nevermore behold thee?* Bam! expires. Gone at last. People talk about you a bit: forget you. Don't forget to pray for him. Remember him in your prayers. Even Parnell. Ivy day

dying out. Then they follow: dropping into a hole one after the other.

We are praying now for the repose of his soul. Hoping you're well and not in hell. Nice change of air. Out of the fryingpan of life into the fire of purgatory.

Does he ever think of the hole waiting for himself? They say you do when you shiver in the sun. Someone walking over it. Cal boy's warning. Near you. Mine over there towards Finglas, the plot I bought. Mamma poor mamma, and little Ruddy.

The gravediggers took up their spades and flung heavy clods of clay in on the coffin. Mr Bloom turned his face. And if he was alive all the time? Whew! By Jingo, that would be awful! No, no: he is dead, of course. Of course he is dead. Monday he died. They ought to have some law to pierce the heart and make sure or an electric clock or a telephone in the coffin and some kind of a canvas airhole. Flag of distress. Three days. Rather long to keep them in summer. Just as well to get shut of them as soon as you are sure there's no.

The clay fell softer. Begin to be forgotten. Out of sight, out of mind.

The caretaker moved away a few paces and put on his hat. Had enough of it. The mourners took heart of grace, one by one, covering themselves without show. Mr Bloom put on his hat and saw the portly figure making its way deftly through the maze of graves. Quietly, sure of his ground, he traversed the dismal fields.

Hynes jotting down something in his notebook. Ah, the names. But he knows them all. No: coming to me.

— I am just taking the names, Hynes said below his breath. What is your christian name? I'm not sure.

— L, Mr Bloom said. Leopold! And you might put down M'Coy's name too. He asked me to.

— Charley, Hynes said writing. I know. He was on the *Freeman* once.

So he was before he got the job in the morgue under Louis Byrne. Good idea a postmortem for doctors. Find out what they imagine they know. He died of a Tuesday. Got the run. Levanted with the cash of a few ads. Charley, you're my darling. That was why he asked me to. O well, does no harm. I saw to that, M'Coy. Thanks, old chap: much obliged. Leave him under an obligation: costs nothing.

— And tell us, Hynes said, do you know that fellow in the, fellow was over there in the . . .

He looked around.

— Macintosh. Yes, I saw him, Mr Bloom said. Where is he now?



— M'Intosh, Hynes said, scribbling. I don't know who he is. Is that his name?

He moved away, looking about him.

— No, Mr Bloom began, turning and stopping. I say, Hynes!

Didn't hear. What? Where has he disappeared to? Not a sign. Well of all the. Has anybody here seen? Kay ee double ell. Become invisible. Good Lord, what became of him?

A seventh gravedigger came beside Mr Bloom to take up an idle spade.

— O, excuse me!

He stepped aside nimbly.

Clay, brown, damp, began to be seen in the hole. It rose. Nearly over. A mound of damp clods rose more, rose, and the gravediggers rested their spades. All uncovered again for a few instants. The boy propped his wreath against a corner: the brother-in-law his on a lump. The gravediggers put on their caps and carried their earthy spades towards the barrow. Then knocked the blades lightly on the turf: clean. One bent to pluck from the haft a long tuft of grass. One, leaving his mates, walked slowly on with shouldered weapon, its blade blueglancing. Silently at the gravehead another coiled the coffinband. His navelcord. The brother-in-law, turning away, placed something in his free hand. Thanks in silence. Sorry, sir: trouble. Headshake. I know that. For yourselves just.

The mourners moved away slowly, without aim, by devious paths, staying awhile to read a name on a tomb.

— Let us go round by the chief's grave, Hynes said. We have time

— Let us, Mr Power said.

They turned to the right, following their slow thoughts. With awe Mr Power's blank voice spoke:

— Some say he is not in that grave at all. That the coffin was filled with stones. That one day he will come again.

.. Hynes shook his head.

— Parnell will never come again, he said. He's there, all that was mortal of him. Peace to his ashes.

Mr Bloom walked unheeded along his grove by saddened angels, crosses, broken pillars, family vaults, stone hopes praying with upcast eyes, old Ireland's hearts and hands. More sensible to spend the money on some charity for the living. Pray for the repose of the soul of. Does anybody really? Plant him and have done with him. Like down a coal-shoot. Then lump them together to save time. All souls' day. Twenty-seventh I'll be at his grave. Ten shillings for the gardener. He keeps it

free of weeds. Old man himself. Bent down double with his shears clipping. Near death's door. Who passed away. Who departed this life. As if they did it of their own accord. Got the shove, all of them. Who kicked the bucket. More interesting if they told you what they were. So and so, wheelwright. I travelled for cork lino. I paid five shillings in the pound. Or a woman's with her saucepan: I cooked good Irish stew. Eulogy in a country churchyard it ought to be that poem of whose is it Wordsworth or Thomas Campbell. Entered into rest the protestants put it. Old Dr Murren's. The great physician called him home. Well it's God's acre for them. Nice country residence. Newly plastered and painted. Ideal spot to have a quiet smoke and read the *Church Times*. Marriage ads they never try to beautify. Rusty wreaths hung on knobs, garlands of bronzefoil. Better value that for the money. Still, the flowers are more poetical. The other gets rather tiresome, never withering. Expresses nothing. Immortelles.

A bird sat tamely perched on a poplar branch. Like stuffed. Like the wedding present Alderman Hooper gave us. Hu! Not a budge out of him. Knows there are no catapults to let fly at him. Dead animal even sadder. Silly-Milly burying the little dead bird in the kitchen matchbox, a daisychain and bits of broken chainies on the grave.

The Sacred Heart that is: showing it. Heart on his sleeve. Ought to be sideways and red it should be painted like a real heart. Ireland was dedicated to it or whatever that. Seems anything but pleased. Why this infliction? Would birds come then and peck like the boy with the basket of fruit but he said no because they ought to have been afraid of the boy. Apollo that was.

How many! All these here once walked round Dublin. Faithful departed. As you are now so once were we.

Besides how could you remember everybody? Eyes, walk, voice. Well, the voice, yes: gramophone. Have a gramophone in every grave or keep it in the house. After dinner on a Sunday. Put on poor old greatgrandfather Kraalhraark! Hellohellohello amawfullyglad kraark awfullygladaseeragain hellohello amarawf kopthsth. Remind you of the voice like the photograph reminds you of the face. Otherwise you couldn't remember the face after fifteen years, say. For instance who? For instance some fellow that died when I was in Wisdom Hely's.

Rtststr! A rattle of pebbles. Wait. Stop.

He looked down intently into a stone crypt. Some animal. Wait. There he goes.

An obese grey rat toddled along the side of the crypt, moving the

pebbles. An old stager: greatgrandfather: he knows the ropes. The grey alive crushed itself in under the plinth, wriggled itself in under it. Good hidingplace for treasure.

Who lives there? Are laid the remains of Robert Emery. Robert Emmet was buried here by torchlight, wasn't he? Making his rounds.

Tail gone now.

One of those chaps would make short work of a fellow. Pick the bones clean no matter who it was. Ordinary meat for them. A corpse is meat gone bad. Well and what's cheese? Corpse of milk. I read in that *Voyages in China* that the Chinese say a white man smells like a corpse. Cremation better. Priests dead against it. Devilling for the other firm. Wholesale burners and Dutch oven dealers. Time of the plague. Quicklime fever pits to eat them. Lethal chamber. Ashes to ashes. Or bury at sea. Where is that Parsee tower of silence? Eaten by birds. Earth, fire, water. Drowning they say is the pleasantest. See your whole life in a flash. But being brought back to life no. Can't bury in the air however. Out of a flying machine. Wonder does the news go about whenever a fresh one is let down. Underground communication. We learned that from them. Wouldn't be surprised. Regular square feed for them. Flies come before he's well dead. Got wind of Dignam. They wouldn't care about the smell of it. Saltwhite crumbling mush of corpse: smell, taste like raw white turnips.

The gates glimmered in front: still open. Back to the world again. Enough of this place. Brings you a bit nearer every time. Last time I was here was Mrs Sinico's funeral. Poor papa too. The love that kills. And even scraping up the earth at night with a lantern like that case I read of to get at fresh buried females or even putrefied with running gravesores. Give you the creeps after a bit. I will appear to you after death. You will see my ghost after death. My ghost will haunt you after death. There is another world after death named hell. I do not like that other world she wrote. No more do I. Plenty to see and hear and feel yet. Feel live warm beings near you. Let them sleep in their maggoty beds. They are not going to get me this innings. Warm bed: warm fullblooded life.

## THE WANDERING ROCKS

STEPHEN DEDALUS watched through the webbed window the lapidary's fingers prove a timedulled chain. Dust webbed the window and the showtrays. Dust darkened the toiling fingers with their vulture nails.

Dust slept on dull coils of bronze and silver, lozenges of cinnabar, on rubies, leprous and winedark stones.

Born all in the dark wormy earth, cold specks of fire, evil ights shining in the darkness. Where fallen archangels flung the stars of their brows. Muddy swinesnouts, hands, root and root, grips and wrest them.

She dances in a foul gloom where gum burns with garlic. A sailor nan, rustbearded, sips from a beaker run and eyes her. A long and scafed silent rut. She dances, capers, wagging her sowish haunches and her hips, on her gross belly flapping a ruby e.g.

Old Russell with a smeared shammy rag burnished again his gem, turned it and held it, at the point of his Moses' beard. Grandfather ape gloating on a stolen hoard.

And you who wrest old images from the burial earth! The brain sick words of sophists: Antisthenes. A lore of drugs. Orient and immortal wheat standing from everlasting to everlasting.

Two old women fresh from their whiff of the briny trudged through, Irishtown along London bridge road, one with a sanded umbrella, one with a midwife's bag in which eleven cockles rolled.

The whirr of flapping leathern bands and hum of dynamos from the powerhouse urged Stephen to be on. Beingless beings. Stop! Throb always without you and the throb always within. Your heart you sing of: I between them. Where? Between two roaring worlds where they swirl, I. Shatter them, one and both. But stun myself too in the blow. Shatter me you who can. Bawd and butcher, were the words. I say! Not yet awhile. A look around.

Yes, quite true. Very large and wonderful and keeps famous time. You say right, sir. A Monday morning, 'twas so, indeed.

Stephen went down Bedford row, the handle of the ash clacking against his shoulderblade. In Clohissey's window a faded 1860 print of Heenan boxing Sayers held his eye. Staring backers with square hats stood round the roped prizering. The heavyweights in light loincloths proposed gently each to other his bulbous fists. And they are throbbing: heroes' hearts.

He turned and halted by the slanted bookcart.

— Twopence each, the huckster said. Four for sixpence.

Tattered pages. *The Irish Beekeeper. Life and Miracles of the Carré of Ars. Pocket Guide to Killarney.*

I might find here one of my pawned schoolprizes. *Stephano Dedalo, alumno optimo, palmam ferenti.*

Father Conmee, having read his little hours, walked through the hamlet of Donnycarney, murmuring vespers.

Binding too good probably, what is this? Eighth and ninth book of Moses. Secret of all secrets. Seal of King David. Thumbed pages: read and read. Who has passed here before me? How to soften chapped hands. Recipe for white wine vinegar. How to win a woman's love. For me this. Say the following talisman three times with hands folded:

— *Se el yilo nebrakada femininum! Amor me solo! Sanktus! Amen.*

Who wrote this? Charms and invocations of the most blessed abbot Peter Salanka to all true believers divulged. As good as any other abbot's charms, as mumbling Joachim's. Down, baldynoddle, or we'll wool your wool.

— What are you doing here, Stephen?

— Dilly's high shoulders and shabby dress.

Shut the book quick. Don't let see.

— What are you doing? Stephen said.

A Stuart face of nonesuch Charles, lank locks falling at its sides. It glowed as she crouched feeding the fire with broken boots. I told her of Paris. Late lieabed under a quilt of old overcoats, fingering a pinchbeck bracelet, Dan Kelly's token. *Nebrakada femininum.*

— What have you there? Stephen asked.

— I bought it from the other cart for a penny, Dilly said, laughing nervously. Is it any good?

My eyes they say she has. Do others see me so? Quick, far and daring. Shadow of my mind.

He took the coverless book from her hand. Chardenal's French primer.

— What did you buy that for? he asked. To learn French?

She nodded, reddening and closing tight her lips.

Show no surprise. Quite natural.

— Here, Stephen said. It's all right. Mind Maggy doesn't pawn it on you. I suppose all my books are gone.

— Some, Dilly said. We had to.

She is drowning. Agenbite. Save her. Agenbite. All against us. She will drown me with her, eyes and hair. Lank coils of seaweed hair around me, my heart, my soul. Saltgreen death.

We.

Agenbite of inwit. Inwit's agenbite.

Misery! Misery!

## THE SIRENS

TAP.

— *Qui sdegno*, Ben, said Father Cowley.

— No, Ben, Tom Kernan interfered, *The Croppy Boy*. Our native Doric.

— Ay do, Ben, Mr Dedalus said. Good men and true.

— Do, do, they begged in one.

I'll go. Here, Pat, return. Come. He came, he came, he did not stay. To me. How much?

— What key? Six sharps?

— F sharp major, Ben Dollard said.

Bob Cowley's outstretched talon gripped the black deepsoun ling chords.

Must go prince Bloom told Richie prince. No, Richie said. Yes, must. Got money somewhere. He's on for a razzle backache spree. Much? He seehears lipspeech. One and nine. Penny for yourself. Here. Give him twopence tip. Deaf, bothered. But perhaps he has wife and family waiting, waiting Patty come home. Hee hee hee hee. Deaf wait while they wait.

But wait. But hear. Chords dark. Lugugugubrious. Low. In a cave of the dark middle earth. Embedded ore. Lumpmusic.

The voice of dark age, of unlove, earth's fatigue made grave approach and painful, come from afar, from hoary mountains, called on good men and true. The priest he sought, with him would he speak a word.

Tap.

Ben Dollard's voice barreltone. Doing his level best to say it. Croak of vast manless moonless womoonless marsh. Other comedown. Big ships' chandler's business he did once. Remember: rosiny ropes, ships' lanterns. Failed to the tune of ten thousand pounds. Now in the Iveagh home. Cubicle number so and so. Number one Bass did that for him.

The priest's at home. A false priest's servant bade him welcome. Step in. The holy father. Curlycues of chords.

Ruin them. Wreck their lives. Then build them cubicles to end their days in. Hushaby. Lullaby. Die, dog. Little dog, die.

The voice of warning, solemn warning, told them the youth had entered a lonely hall, told them how solemn fell his footstep there, told them the gloomy chamber, the vested priest sitting to thrive.

Decent soul. Bit addled now. Thinks he'll win in *Answers*, poets' picture puzzle. We hand you crisp five pound note. Bird sitting hatching

in a nest. Lay of the last minstrel he thought it was. Sêe blank tee what domestic animal? Tee dash ar most courageous nfariner. Good voice he has still. No eunuch yet with all his belongings.

Listen. Bloom listened. Richie Goulding listened. And by the door deaf Pat, bald Pat, tipped Pat, listened.

The chords harped slower.

The voice of penance and of grief came slow, embellished tremulous. Ben's contrite beard confessed: *in nomine Domini*, in God's name. He knelt. He beat his hand upon his breast, confessing: *mea culpa*.

Latin again. That holds them like birdlime. Priest with the communion corpus for those women. Chap in the mortuary, coffin or coffey, *corpus-nomine*. Wonder where that rat is by now. Scrape.

Tap.

They listened: tankards and Miss Kennedy, George Lidwell eyelid well expressive, fullbusted satin, Kçrnan, Si.

The sighing voice of sorrow sang. His sins. Since easter he had cursed three times. You bitch's bast. And once at masstime he had gone to play. Once by the churchyard he had passed and for his mother's rest he had not prayed. A boy. A croppy boy.

Bronze, listening by the beerpull, gazed far away. Soulfully. Doesn't half know I'm. Molly great dab at seeing anyone looking.

Bronze gazed far sideways. Mirror there. Is that best side of her face? They always know. Knock at the door. Last tip to titivate.

Cockcarracarra.

What do they think when they hear music? Way to catch rattlesnakes. Night Michael Gunn gave us the box. Tuning up. Shah of Persia liked that best. Remind him of home sweet home. Wiped his nose in curtain too. Custom his country perhaps. That's music too. Not as bad as it sounds. Tootling. Brasses braying asses through uptrunks. Doublebasses, helpless, gashes in their sides. Woodwinds mooing cows. Semigrand open crocodile music hath jaws. Woodwind like Goodwin's name.

She looked fine. Her crocus dress she wore, lowcut, belongings on show. Clove her breath was always in theatre when she bent to ask a question. Told her what Spinoza says in that book of poor papa's. Hypnotised, listening. Eyes like that. She bent. Chap in dresscircle, staring down into her with his operaglass for all he was worth. Beauty of music you must hear twice. Nature woman half a look. God made the country man the tune. Met him pike hoses. Philosophy. O rocks!

All gone. All fallen. At the siege of Ross his father, at Gorey all his

brothers fell. To Wexford, we are the boys of Wexford, he would. Last of his name and race.

I too, last my race. Milly young student. Well, my fault perhaps. No son. Rudy. Too late now. Or if not? If not? If still?

He bore no hate.

Hate. Love. Those are names. Rudy. Soon I am old.

Big Ben his voice unfolded. Great voice, Richie Goulding said, a flush struggling in his pale, to Bloom, soon old but when was young.

Ireland comes now. My country above the king. She listens. Who fears to speak of nineteen four? Time to be shoving. Looked enough.

— *Bless me, father*, Dollard the croppy cried. *Bless me and let me go*.

Tap.

Bloom looked, unblest to go. Got up to kill: on eighteen bob a week. Fellows shell out the dibs. Want to keep your weathereye open. Those girls, those lovely. By the sad sea waves. Chorusgirl's romance. Letters read out for breach of promise. From Chickabiddy's own Mumpsypum. Laughter in court. Henry. I never signed it. The lovely name you.

Low sank the music, air and words. Then hastened. The false priest rustling soldier from his cassock. A yeoman captain. They know it all by heart. The thrill they itch for. Yeoman cap.

Tap. Tap.

Thrilled, she listened, bending in sympathy to hear.

Blank face. Virgin should say: or fingered only. Write something on it: page. If not what becomes of them? Decline, despair. Keeps them young. Even admire themselves. See. Play on her. Lip blow. Body of white woman, a flute alive. Blow gentle. Loud. Three holes all women. Goddess I didn't see. They want it: not too much polite. That's why he gets them. Gold in your pocket, brass in your face. With look to look: songs without words. Molly that hurdygurdy boy. She knew he meant the monkey was sick. Or because so like the Spanish. Understand animals too that way. Solomon did. Gift of nature.

Ventriloquise. My lips closed. Think in my stom. What?

Will? You? I. Want. You. To.

With hoarse rude fury the yeoman cursed. Swelling in apoplectic bitch's bastard. A good thought, boy, to come. One hour's your time to live, your last.

Tap. Tap.

Thrill now. Pity they feel. To wipe away a tear for martyrs. For all things dying, want do, dying to, die. For that all things born. Poor Mrs. Purefoy. Hope she's over. Because their wombs.



A liquid of womb of woman eyeball gazed under a fence of lashes, calmly, hearing. See real beauty of the eye when she not speaks. On yonder river. At each slow satiny heaving bosom's wave (her heaving embon) red rose rose slowly, sank red rose. Heartbeats her breath: breath that is life. And all the tiny tiny fernfoils trembled of maidenhair.

But look. The bright stars fade. O rose! Castille. The morn. Ha. Lidwell. For him then not for. Infatuated. I like that: See her from here though. Popped corks, splashes of beerfroth, stacks of empties.

On the smooth jutting beerpull laid Lydia hand lightly, plumply, leave it to my hands. All lost in pity for croppy. Fro, to: to, fro: over the polished knob (she knows his eyes, my eyes, her eyes) her thumb and finger passed in pity: passed, repassed and, gently touching, then slid so smoothly, slowly down, a cool firm white enamel baton protruding through their sliding ring.

With a cock with a carra.

Tap. Tap. Tap.

I hold this house. Amen. He gnashed in fury. Traitors swing.

The chords consented. Very sad thing. But had to be.

Get out before the end. Thanks, that was heavenly. Where's my hat. Pass by her. Can leave that *Freeman*. Letter I have. Suppose she were the? No. Walk, walk, walk. Like Cashel Boylo Connoro Coylo Tisdall Maurice Tisntdall Farrell, Waaaaaaalk.

Well, I must be. Are you off? Yrfmstbyes. Blmstup. O'er ryehigh blue. Bloom stood up. Ow. Soap feeling rather sticky behind. Must have sweated: music. That lotion, remember. Well, so long. High grade. Card inside, yes.

By deaf Pat in the doorway, straining ear, Bloom passed.

At Geneva barrack that young man died. At Passage was his body laid. Dolor! O, he dolores! The voice of the mournful chanter called to dolorous prayer.

By rose, by satiny bosom, by the fondling hand, by slops, by empties, by popped corks, greeting in going, past eyes and maidenhair, bronze and faint gold in deepseashadow, went Bloom, soft Bloom, I feel so lonely Bloom.

Tap. Tap. Tap.

Pray for him, prayed the bass of Dollard. You who hear in peace. Breathe a prayer, drop a tear, good men, good people. He was the croppy boy.

Scaring eavesdropping boots croppy bootsboy Bloom in the Ormond hallway heard growls and roars of bravo, fat backslapping, their boots all

creading, boots not the boots the boy. General chorus off for a swill to wash it down. Glad I avoided.

— Come on, Ben, Simon Dedalus said. By God, you're as good a ever you were.

— Better, said Tomgin Kernan. Most trenchant rendition of that b had upon my soul and honour it is.

— Lablache, said Father Cowley.

Ben Dollard bulkily cachuchad towards the bar, mightily pra sefed and all 'big roscate, on heavyfoot d feet, his gouty fingers nakk ring castagnettes in the air.

· Big Benaben Dollard. Big Benben. Big Benben.

PENILOPE

... a quarter after what an unearthly hour I suppose theyre just getting up in China now combing out their pigtails for the day well soon have the nuns ringing the angelus theyve nobody coming in to spoil their sleep except an odd priest or two for his night office the alarmclock next door at cockshout clattering the brains out of itself let me see if I can doze off 1 2 3 4 5 what kind of flowers are those they invented like the stars the wallpaper in Lombard street was much nicer the apron he gave me was like that something only I only wore it twice better lower this lamp and try again so as I can get up early Ill go to Lambes there beside Findlaters and get them to send us some flowers to put about the place in case he brings him home tomorrow today I mean no no Fridays an unlucky day first I want to do the place up someway the dust grows in it I think while Im asleep then we can have music and cigarettes I can accompany him first I must clean the keys of the piano with milk whatll I wear shall I wear a white rose or those fairy cakes in Liptons I love the smell of a rich big shop at 7 1/2 d a lb or the other ones with the cherries in them and the pinky sugar 1 1/2 d a couple of lbs of course a nice plant for the middle of the table Id get that cheaper in wait wheres this I saw them not long ago I love flowers Id love to have the whole place swimming in roses God of heaven theres nothing like nature the wild mountains then the sea and the waves rushing then the beautiful country with fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your heart good to see rivers and lakes and flowers all sorts of shapes and smells and colours springing up even out of the ditches primroses and violets nature

it is as for them saying theres no God I wouldnt give a snap of my two fingers for all their learning why dont they go and create something I often asked him atheists or whatever they call themselves go and wash the cobbles off themselves first then they go howling for the priest and they dying and why why because theyre afraid of hell on account of their bad conscience ah yes I know them well who was the first person in the universe before there was anybody that made it all who ah that they dont know neither do I so there you are they might as well try to stop the sun from rising tomorrow the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leapyear like now yes 16 years ago my God after that long kiss I near lost my breath yes he said I was a flower of the mountain yes so we are flowers all a woman's body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood or felt what a woman is and I knew I could always get round him and I gave him all the pleasure I could leading him on till he asked me to say yes and I wouldnt answer first only looked out over the sea and the sky I was thinking of so many things he didnt know of Mulvey and Mr Stanhope and Hester and father and old captain Groves and the sailors playing all birds fly and I say stoop and washing up dishes they called it on the pier and the sentry in front of the governors house with the thing round his white helmet poor devil half roasted and the Spanish girls laughing in their shawls and their tall combs and the auctions in the morning the Greeks and the jews and the Arabs and the devil knows who else from all the ends of Europe and Duke street and the fowl market all clucking outside Larby Sharons and the poor donkeys slipping half asleep and the vague fellows in the cloaks asleep in the shade on the steps and the big wheels of the carts of the bulls and the old castle thousands of years old yes and those handsome Moors all in white and turbans like kings asking you to sit down in their little bit of a shop and Ronda with the old windows or the posadas glancing eyes a lattice hid for her lover to kiss the iron and the wineshops half open at night and the castanets and the night we missed the boat at Algeciras the watchman going about serene with his lamp and O that awful deepdown torrent O and the sea the sea crimson sometimes like fire and the glorious sunsets and the figtrees in the Alameda gardens yes and all the queer little streets and pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a Flower of the mountain yes when I put

the rose in my hair like the Andalusian girls used or shall I wear a red yes  
and how he kissed me under the Moorish wall and I thought well as well  
him as another and then I asked him with my eyes to ask again yes and  
then he asked me would I yes to say yes my mountain flower and first I  
put my arms around him yes and drew him down to me so he could feel  
my breasts all perfume yes and his heart was going like mad and yes said  
yes I will Yes.



# FINNEGANS WAKE

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## EDITOR'S PREFACE

THE literary experiments that Joyce performed, during the seventeen years that followed the publication of *Ulysses*, appeared as 'Work in Progress' in the international magazine, *transition*. The definitive work, under the title of *Finnegans Wake*, was given to a world bewildered by other enigmas in 1939. Joyce's death two years later deprived his readers, not only of a contemplated epic on the sea, but of an authorised commentary similar to Stuart Gilbert's on *Ulysses*. The fact that critics have already arrived at rough agreement as to its methods and premises, its characters and situations, is a testimonial to the artistic sincerity and intellectual rigour of Joyce's last book. But it would not be worth the trouble of elucidation if it did not offer the immediate satisfactions of humour and poetry. Its texture is so close, its structure so organic, that it cannot yet be considerer readable in the sense of an ordinary novel. Indeed, it begins with the latter part of a sentence, the beginning of which is found on the last page. This circular construction, which carries out Vico's philosophy of history, invites us to plunge in almost anywhere. By printing certain fragments in pamphlet form, however, Joyce seems to have recognised that they were especially attractive and instructive for this purpose. Two of them are reprinted here in their final versions: 'Anna Livia Plurabelle' and 'Tales Told of Shem and Shaun'. The additional selection is made up of two closely related passages from the first chapter, introducing Mr. Humphrey Chimpden Earwicker, whose name alliterates with 'Here Comes Everybody' and other phrases on nearly every page. Ultimately he personifies Howth Castle and Environs, the head of the sleeping giant that embodies Dublin. Literally a tavern-keeper, he has many figurative associations: he transforms the Wellington Monument into a museum of the world's great battles; as a Norse invader, he engages in a prehistoric dialogue with a local deafmute. A pirate queen, by kidnapping his children, draws down the hundred-letter thunder-word, which reverberates to the original fall of man as well as the tumble of the bricklayer Finnegans. His tempestuous relations with the heroine, Anna Livia, together with her struggles on his behalf, provoke the gossip of two washer-woman on the banks of the Liffey. Joyce has made a memorable gramophone record of the meta-

morphosis that ends this section. Sooner or later his polymorphous figures resolve themselves into one large family. His father and mother images, a rock and a river, are those of Yeats's 'Easter, 1916'. His daughter is the leap-year cloud-girl and his sons are the twins, Shem and Shaun. Their eternal opposition, which exemplifies Bruno's metaphysics, is driven home by an edifying pair of fables. The Fox and the Grapes represent the Pope and the Primate of Ireland; the Ant and the Grasshopper speak for space and time, and for the philistine and the artist as well. All this, and an infinite variety of other things, turn out to be merely a dream — but a dream which recapitulates many mythologies, and encompasses the endless vagaries of the human imagination.

## HERE COMES EVERYBODY

YET may we not see still the brontoichthyan form outlined aslumbered, even in our own nighttime by the sedge of the troutling stream that Bronto loved and Brunto has a lean on. *Hic cubat edilis. Apud libertinam parvulam.* Whatif she be in flags or flitters, reekierags or sundyechosies, with a mint of mipes or beggar a pinnyweight. Arrah, sure, we all love little Anny Ruiny, or, we mean to say, lovelittle Anna Rayiny, when unda her brella mid piddle med puddle, she ninnygoes nannygoes nancing by. Yoh! Brontolone slaaps, yoh snoores. Upon Benn Heather, in Seeplesout too. The cranic head on him, caster of his reasons, peer yuthner in yondmist. Whooth? His clay feet, swarded in verdigrass, stick up stark where he last fellonem, by the mund of the magazine wall, where our maggy seen all, with her sisterin shawl. While over against this belles' alliance beyind Ill Sixty, ollollowed ill! bagsides of the fort, bom, tarabom, tarabom, lurk the ombushes, the site of the lyffing-in-wait of the upjock and hockurns. Hence when the clouds roll by, jamey, a proudseye view is enjoyable of our mounding's mass, now Wallinstone national museum, with, in some greenish distance, the charming waterloose country and the two quitewhite villagettes who hear show of themselves so gigglesomes minxt the follyages, the prettilees! Penetrators are permitted into the museum free. Welsh and the Paddy Patkines, one shelenk! Redismembers invalids of old gard find poussepousse pousseyprom to sate the sort of their butt. For her passkey supply to the janitrix the mistress Kathe. Tip.

This the way to the museyroom. Mind your hat, goan in! Now yiz

are in the Willingdone Museyroom. This is a Prooshious gunn. This is a ffrinch. Tip. This is the flag of the Prooshious, the Cap and Sorcer. This is the bullet that byng the flag of the Prooshious. This is the ffrinch that fire on the Bull that bang the flag of the Prooshious. Saloos the Crossgunn! Up with your pike and fork! Tip. (Bullsfoot! Fine!) This is the triplewon hat of Lipoleum. Tip. Lipoleumhat. This is the Willingdone on his same white harse, the Cokenhapse. This is the big Sraughter Willingdone, grand and magentic in his goltin spurs and his ironed dux and his quarterbrass woodyshoes and his magnate's gharters and his bangkok's best and goliar's goloshes and his pluponeasyan wartrews. This is his big wide harse. Tip. This is the three lipoleum boyne grouching down in the living detch. This is an inimy killing inglis, this is a scotcher grey, this is a davy, stooping. This is the big lipoleum mordering the lipoleum beg. A Gallawghurs argaumunt. This is the petty lipoleum boy that was nayther bag nor bug. Assaye, assaye! Touchole Fitz Tuomush. Dirty MacDyke. And Hairy O'Hurry. All of them arminus-varminus. This is Delian alps. This is Mont Tivel, this is Mont Tipsey, this is the Grand Mons Injun. This is the crimealine of the alps hooping to sheltershock the three lipoleums. This is the jinnies with their legahorns feinting to read in their handmade's book of strategy while making their war undisides the Willingdone. The jinnies is a cooin her hand and the jinnies is a ravin her hair and the Willingdone git the band up. This is big Willingdone mormorial tallowscoop Wounderworker obscides on the flanks of the jinnies. Sexcaliber hrosspower. Tip. This is me Belchum sneaking his phillippy out of his most Awful Grimmet Sunshat Cromwelly. Looted. This is the jinnies' hastings dispatch for to irrigate the Willingdone. Dispatch in thin red lines cross the shortfront of me Belchum. Yaw, yaw, yaw! Leaper Orthor. Fear sicken! Fieldgaze thy tiny frow. Hugacting. Nap. That was the tictacs of the jinnies for to fontannoy the Willingdone. Shee, shee, shee! The jinnies is jillous agincourting all the lipoleums. And the lipoleums is gonn boycottoncrezy onto the one Willingdone. And the Willingdone git the band up. This is bode Belchum, bonnet to busby, breaking his secired word with a ball up his ear to the Willingdone. This is the Willingdone's hurolld dispitchback. Dispitch desployed on the regions rare of me Belchum. Salamangra! Ayi, ayi, ayi! Cherry jinnies. Figtreyou! Damn fairy ann, Voutre. Willingdone. That was the first ioke of Willingdone, tic for tac. Hee, hee, hee! This is me Belchum in his twelvemile cowchocks, weet, tweet and stampforth foremost, footting the camp for the jinnies. Drink a sip, drankasup, for he's as sooner buy a guinness than he'd stale store stout. This is Rooshious balls. This is a ttrinch.



This is mistletropes. This is Canon Futter with the popynose. After his hundred days' indulgence. This is the blessed. Tarra's widdars! This is jinnies in the bonny bawn blooches. This is lipoleums in the rowdy howses. This is the Willingdone, by the splinters of Cork, order fire. Tönnerre! (Bullsear! Play!) This is camelry, this is floodens, this is the solphereens in action, this is their mobbily, this is panickburns. Almeidagad! Arthiz too loose! This is Willingdone cry. Brum! Brum! Cumbrum! This is jinnies cry. Underwetter! Goat strip Finnlambs! This is jinnies rinning away to their ousterlists dowan a bunkersheels. With a nip nippy nip and a trip trippy trip so airy. For their heart's right there. Tip. This is me Belchum's tinkyou tankyou silvoor plate for citchin the crapes in the cool of his canister. Poor the pay! This is the bissmark of the marathon merry of the jinnies they left behind them. This is the Willingdone branshish hē same marmorial tallowscoop Sophy-Key-Po for his royal divorsion of the rinnaway jinnies. Gambariste della porca! Dalayeras fimmieras! This is the pettiest of the lipoleums, Toffeethief, that spy on the Willingdone from his big white harse, the Capeinhope. Stonewall Willingdone is an old maxy montrumeny. Lipoleums is nice hung bushellors. This is hiena hinnessy laughing aloud at the Willingdone. This is lipsyg dooley krieging the funk from the hinnessy. This is the hinndoo Shimar Shin between the dooley boy and the hinnessy. Tip. This is the wixy old Willingdone picket up the half of the threefoiled hat of lipoleums fromoud of the bluddle filth. This is the hinndoo waxing ranjymad for a bombshoob. This is the Willingdone hanking the half of the hat of lipoleums up the tail on the buckside of his big white harse. Tip. That was the last joke of Willingdone. Hit, hit, hit! This is the same white harse or the Willingdone, Culpenhelp, wagglng his tailoscrupp with the half of a hat of lipoleums to insult on the hinndoo seeboy. Hney, hney, hney! (Bullrag! Foul!) This is the seeboy, madrashattaras, upjump and pumpim, cry to the Willingdone: Ap Pukkaru! Pukka Yurap! This is the Willingdone, bornstable gentleman, tindere his maxbotch to the cursigan Shimar Shin. Basucker youstead! This is the dooforhim seeboy blow the whole of the half of the hat of lipoleums off of the top of the tail on the back of his big wide harse. Tip (Bullseye! Game!) How Copenhagen ended. This way the museyroom. Mind your boots goan out.

In the name of Anem this carl on the kopje in pelted thongs a parth a lone, who the joebiggar be he? Forshaperd his pigmaid hoagshead, shroonk his plodsfoot. He hath locktoes, this shortshins, and, Obeold that's pectoral, his mammamuscles most moustierious. It's slaking nuncheon

out of some thing's brain pan. Me seemeth a dragon man. He is almighty on the kiep fief by here, is Comestipple Sacksoun, be it junipery or febrewery, marracks or alebrill or the ramping riots of pouriose and friorose. What a quhare soort of a mahan. Is is evident the michindaddy. Lets we overstep his fire defences and those kraals of slitsucked marrogones. (Cave!) He can prapsposterus the pillory way to Hirculos pillar. Come on, fool porterfull, hosiered women blown monk sewer? Scue us, chorley, guy! You tollerday donsk? N. You tolkatiff scowegian Nn. You spigotty anglease? Nnn. You phonio saxo? Nnnn. Clear. Il so! 'Tis a Jute. Let us swop hats and check a few strong verbs weak each eather yapyazzard abast the bloody recks.

JUTE Yutah!

MUTT Mukk's pleasurad.

JUTE Are you jeff?

MUTT Somchards.

JUTE But you are not jeffmute?

MUTT Noho. Only an utterer.

JUTE Whoa? Whoat is the mutter with you?

MUTT I became a stun a stummer.

JUTE What a hauhauhauhaudibble thing, to be cause! How, Mutt?

MUTT Aput the buttle, surd.

JUTE Whose poddle? Wherein?

MUTT The Inns of Dungtarf where Used awe to be he.

JUTE You that side, your voise are almost inedible to me. Become a bitskin more wiseable, as if I were you.

MUTT Has? Has at? Hasatency? Utp, Boo hooru! Booru Usurp! I trumple from rath in mine mines when I rimimirim!

JUTE One eyegonblack. Bisorts is bisons. Let me fore all your hasitancy cross your qualm with trink gilt. Here have sylvan coyne, a piece of oak. Ghinees hies good for you.

MUTT Louee, louee! How wooden I not know it, the intellible greyt-cloak of Cedric Silkyshag! Cead mealy faulty rices for one dabblin bar. Old grilsy growlsy! He was poached on in that egtgentical spot. Here where the liveries, Monomark. There where the missers moony, Minnikin passe.

JUTE Simply because as Taciturn pretells, our wrongstoryshortener, he dumptied the wholeborrow of rubbages on to soil here.

MUTT Just how a puddinstone inat the brookcells by a riverpool.

JUTE Load Allmfrshy! Wid wad for a norse like?

MUTT Somular with a bull on a clompturf. Rooks roorum rex roome!

I could snore to him of the spumy horn, with his woolsel<sup>ay</sup> side in, by the neck I am sutton on, did Brian d' of Linn.

JUTE Boildoyle and rawhoney on me when I can beuraly forstand a weird from sturk to finnic in such a patwhat as your rutterdamrotter. Onheard of and umscene! Gut aftermeal! See you doomed.

MUTT Quite agreem. Bussave a sec. Walk a dun blink roundward this albutisle and you skull see how olde ye plaine of my Elters, hunfree and ours, where wone to wail whimbrel to peewee o'er the saltings, where wilby citie by law of isthmon, where by a droit of signory, icehoe was from his 'Inn the Byggnig to whose Finishthere Punct. Let reh<sup>im</sup> ruh-muhrmuhr. Mearmerge two races, swete and brack. Morthering rue. Hither, craching eastuarde, they are in surgence: hence, cool at ebb, they requiesce. Countlessness of livestories have netherfallen by this plage, flick as flowflakes, litters from aloft, like a waast wizzard all of whirl-worlds! Now are all tombed to the mound, isges to isges, erde from erde. Pride, O pride, thy prize!

JUTE 'Stench!

MUTT Fiatfuit! Hereinunder lyethey. Llarge by the smal an' everynight life also th'estrangle, babylone the greatgrandhotelled with tit tit tittle-house, alp on earwig, drukn on ild, likeas equal to anequal in this sound seemetery which iz leebez luv.

JUTE 'Zmorde!

MUTT Meldundleize! By the fearse wave behoughted. Despond's sung. And thanacestross mound have swollup them all. This ourth of years is not save brickdust and being humus the same roturns. He who runes may rede it on all fours. O'c'stle, n'wo'stle, tr'c'stle, crumbling! Sell me sooth the fare for Humblin! Humblady Fair. But speak it allsosiftly, moulder! Be in your whisht!

JUTE Whysht?

MUTT The gyant Forficules with Amni the fay.

JUTE Howe?

MUTT Here is viceking's graab.

JUTE Hwaad!

MUTT Ore you astoneaged, jute you?

JUTE Oye am thonthorstrok, thing mud.

It was of a night, late, lang time ago, in an auldstane eld, when Adam was delvin and his madameen spinning watersilts, when mulk mountynorty man was everybully and the first leal ribberrobber that ever had her ainway everybuddy to his lovesaking eyes and everybilly lived alove

with everybiddy else, and Jarl van Hootheer had his burnt head high up in his lamphouse, laying cold hands on himself. And his two little jiminyes, cousins of ourn, Tristopher and Hilary, were kickaheeling their dummy on the oil cloth flure of his homerigh, castle and earthenhouse. And, be dermot, who come to the keep of his inn only the niece-of-his-in-law, the prankquean. And the prankquean pulled a rosy one and made her wit foreninst the dour. And she lit up and fireland was ablaze. And soke she to the dour in her petty perusie: Mark the Wans, why do I am alook alike a poss of porterpease? And that was how the skirtmies began. But the dour handworded her grace in dootch nossow: Shut! So her grace o'malice kidsnapped up the jiminy Tristopher and into the shandy westerness she rain, rain, rain. And Jarl van Hootheer warlded after her with soft dovesgall: Stop! def stop come back to my earin stop. But she swaradid to him: Unlikelihood. And there was a brannewail that same sabboath night of falling angles somewhere in Erio. And the prankquean went for her forty years' walk in Tourlemonde and she washed the blessings of the lovespots off the jiminy with soap sulliver saddles and she had her four owlers masters for to tauch him his tickles and she convorted him to the onecure allgood and he became a luderman. So then she started to rain and to rain and, be redtom, she was back again at Jarl van Hootheer's in a brace of samers and the jiminy with her in her pinafrond, lace at night, at another time. And where did she come but to the bar of his bristolry. And Jarl von Hootheer had his baretholobruised heels drowned in his celarmalt, shaking warm hands with himself and the jimminy Hilary and the dummy in their first infancy were below on the tearsheet, wringing and coughing, like brodar and histher. And the prankquean nipped a paly one and lit up again and redcocks flew flackering from the hillcombs. And she made her witter before the wicked, saying: Mark the Twy, why do I am alook alike two poss of porterpease? And: Shut! says the wicked, handwording her madesty. So her madesty a forethought set down a jiminy and took up a jiminy and all the lilipath ways to Woeman's Land she rain, rain, rain. And Jarl von Hootheer bleethered atter her with a loud finegale: Stop domb stop come back with my earring stop. But the prankquean swaradid: Am liking it. And there was a wild ole grannewail that laurency night of starshootings somewhere in Erio. And the prankquean went for her forty years' walk in Turnlemeem and she punched the curses of cromcruwell with the nail of a top into the jiminy and she had her four larksical monitrix, to touch him his tears and she provorted him to the onecertain allsecure and he became a tristian. So then she started raining, raining, and in a pair of changers, be dom ter, she was back again

at Jarl von Hooter's and the Larryhill with her under her abromette. And why would she halt at all if not by the ward of his mansionhome of another nice lace for the third charm? And Jarl von Hooter had his hurricane hips up to his pantrybox, ruminating in his holdfour stomachs (Dare! O dare!), and the jiminy Toughertrees and the dummy were be-  
 love on the watercloth, kissing and spitting, and roguing and poghuing, like knavepaltry and naivebride and in their second infancy. And the prankquean picked a blank and lit out and the valleys lay twinkling. And she made her wittest in front of the arkway of trihump, asking: Mark the Tris, why do I an alook alike three poss of porter pease? But that was how the skirtmishes endupped. For like the campbells acoming with a fork lance of lightning, Jarl von Hooter Boanerges himself, the old terror of the dames, came hip hop handihap out through the pikeopened arkway of his three shuttoned castles, in his broadginger hat and his civic chollar and his allabuff hemmed and his bullbraggin soxangloves and his ladbroke breeks and his cattegut bandolait and his furframed panuncular cumbottes like a rudd yellan gruebleen orangeman in his violet indigonation, to the whole longth of the strength of his bowman's bill. And he clopped his rude hand to his eacy hitch and he ordurd and his thick spch spck for her to shut up shop, dappy. And the duppy shot the shutter clup (Perkodhuskurunbargruauyagokgorlayorgromgremmitghundhurthrumathunardidillifaiticillibumullunukkunun!) And they all drank free. For one man in his armour was a fat match always for any girls under shurts. And that was the first peace of illiterative porthery in all the flamend floody flatuous world. How kirssy the tiler made a sweet unclosr to the Narwhealian captol. Saw fore shalt thou sea. Betoun ye and be. The prankquean was to hold her dummyship and the jimminies was to keep the peacewave and van Hooter was to git the wind up. Thus the hearsomeness of the burger felicitates the whole of the polis.

ANNA LIVIA PLURABELLE

O

tell me all about

Anna Livia! I want to hear all

about Anna Livia. Well, you know Anna Livia? Yes, of course, we all know Anna Livia. Tell me all. Tell me now. You'll die when you hear. Well, you know, when the old cheb went futt and did what you know. Yes, I know, go on. Wash quit and don't be dabbling. Tuck up your

sleeves and loosers, your talktapes. And don't butt me — hike! — when you bend. Or whatever it was they threed to make out he thried to two in the Fiendish park. He's an awful old reppe. Look at the shirt of him! Look at the dirt of it! He has all my water black on me. And it steeking and stuping since this time last wick. How many goes is it I wonder I washed it? I know by heart the places he likes to saale, duddurty devil! Scorching my hand and starving my famine to make his private linen public. Wallop it well with your battle and clean it. My wrists are wristy rubbing the mouldaw stains. And the dncepers of wet and the gangros of sin in it! What was it he did a tail at? I on Animal Sendai? And how long was he under loch and neagh? It was put in the newses what he did, nacies and priers, the King fierceas Humphry with illysus distilling, exploits and all. But toms will till. I know he well. Temp untamed will hist for no man. As you spring so shall you neap. O, the roughy old rappe! Minxing marriage and making loof. Reeve Gootch was right and Reeve Drughead was sinistrous! And the cut of him! And the strut of him! How he used to hold his head as high as a howeth, the famous eld duke alien, with a hump of grandeur on him like a walking wiesel rat. And his derry's own drawl and his corksown blather and his doubling stutter and his gullaway swank. Ask Lictor Hackett or Lector Reade of Garda Growley or the Boy with the Billyclub. How elster is he a called at all? Qu'appelle? Huges Caput Earlyfouler. Or where was he born or how was he found? Urgothland, Twistown on the Kattekat? New Hunshire, Concord on the Merrimake? Who blocksmitt her safe anvil or yelled lep to her pail? Was her banns never loosened in Adam and Eve's or were him and her but captain splied? For mine ether duck I thee drake. And by my wildgaze I thee gander. Flowey and Mount on the brink of time makes wishes and fears for a happy isthmaß. She can show all her lines, with love, license to play. And if they don't remarry that hook and eye may! O, passmore that and oxus another! Don Dom Dombdomb and his wee follyo! Was his help inshored in the Stork and Pelican against bungelars, flu and third risk parties? I heard he dug good tin with his doll, delvan first and davin later, when he raped her home, Sabrina asthore, in a parakeet's cage, by dredgerous lands and devious delts, playing catched and mythed with the gleam of her shadda, (if a flic had been there to pop up and pepper him!) past auld min's manse and Maisons Allfou and the rest of incurables and the last of immurables, the quaggy waag for stumbling. Who sold you that jackalantern's tale? Pemrkan's pasty pie! Not a grasshoop to ring her, not an antsgrain of fire. In a gabbard he barqued it, the boat of life, from the harbourless Ivernikan Okean, till he spied the loom of his landfall and

he loosed two croakers from under his tilt, the gran Phetician rover. By the smell of her kelp they made the pigeonhouse. Like fun they did! But where was Himself, the timoneer? That marchantman he suivied their scutties right over the wash, his cameleer's burnous breezing up on him, till with his runagate bowmpriss he roade and borst her bar. Pilcomayo! Suchcaughtawan! And the whale's away with the grayling! Tune your pipes and fall ahumming, you born ijypt, and you're nothing short of one! Well, ptellomey soon and curb your escumo. When they saw him shoot swift up, her sheba sheath, like any gay lord salomon, her bulls they were ruhing, surfed with spree. Boyarka buah! Boyana buch! He erved his lille Bunbath hard, our staly bred, the trader. He did. Look at here. In this wet of his prow. Doh't you know he was kaldt a bairn of the brine, Wasserbourne the waterbaby? Havemmarea, so he was! H.C.E. has a codfisk ee. Shyr she's nearly as badher as him herself. Who? Anna Livia? Ay, Anna Livia. Do you know she was calling bakvandets sals from all around, nyumba noo, chamba choo, to go in till him, her erring cheef, and tickle the pontiff aisy-oisy? She was? Gota pot! Yssel that the limmat? As El Negro winced when he wonced in La Plate. O, tell me all I want to hear, how loft she was lift a laddery dextro! A coneywink after the bunting fell. Letting on she didn't care, sina feza, me absantee, him man in passession, the proxenete! Proxenete and phwhat is phthat? Emme for your reussischer Honddu jarkon! Tell us in franca lingua. And call a spate a spate. Did they never sharee you ebro at skol, you antia-becedarian? It's just the same as if I was to go par examplum now in conservancy's cause out of telekinesis and proxenete you. For coxyt sake and is that which she is? Botfettle I thought she'd act that loa. Didn't you spot her in her windaug, wubbling up on an osiery chair, with a meusic before her all cunniform letters, pretending to ribble a reedy derg on a fiddle she bogans without a band on? Sure she can't fiddan a dee, with bow or abandon! Sure, she can't! Tista suck. Well, I never now heard the like of that! Tell me moher. Tell me moatst. Well, old Humber was as glommen as grampus, with the tares at his thor and the buboes for ages and neither bowman nor shot abroad and bales allbrant on the crests of rockies and nera lamp in kitchen or church and giant's holes in Grafton's causeway and deathcap mushrooms round Funglus grave and the great tribune's barrow all darnels occumule, sittang sambre on his sett, drammen and drommen, usking queasy quizzers of his ruful continence, his childlinen scarf to encourage his opsequies where he'd check their debths in that mormon's thames, be questing and handsetl, hop, step and a deepend, with his berths in their tolling moil, his swal-

lower open from swolf to fore and the snipes of the gutter pecking his crocs, hungerstriking all alone and holding doomsdag over hun elv, dreeing his weird, with his dander up, and his fringe combed over his eys and droming on loft till the siglt of the sternes, after zwarthy kcwse and weedy brocks and the tits of buddy and the loits of pest and to aer was Parish worth thette mess. You d think all was dodo belongia; to him how he durmed adranse in dur:nce vaal. He had been belching for seven years. And there she was, Anna Livia, she darent catch a winkle of sleep, purling around like a chit of a child, Wendawanda, a fingertok, in a Lapsummer skirt and damazon cheeks, for to ishim bonzoufr to her dear dubber Dan. With neuphraties and sault from his maggias. And an odd time she'd cook him up blooms of fisk and lay to his heartsfoot her meddery eys, yayis, and staynish bacons on toasc and a cupenhav so weeshywashy of Greenland's tay on a dzoupgan of Kaffue mokau an sable or Sikiang sukry or his ale of ferns in trueart pewter and a shinkobread (hamjambo, bana?) for to please that man hog stay his stomicker till her pyrraknees shrunk to nutmeg graters while her togglejoints shuck with goyt and as rash as she'd russ with her peakload of vivers up on her sieve (metauwero rage it swales and rieses) my hardey Hek he'd kast them frome him, with a stour of scorn, as much as to say you sow and you sozh, and if he didn't peg the platteau on her tawe, believe you me, she was safe enough. And then she'd esk to vistule a hymn, *The Heart Bowed Down* or *The Rakes of Mallow* or Chelli Michele's *La Calunnia è un Vermicelli* or a balfy bit ov old *Jo Robidson*. Sucho fuffing a fifeing 'twould cut you in two! She'd bate the hen that crowed on the turrace of Babbel. What harm if she knew how so cockle her mouth! And not a mag out of Hum no more than out of the mangle weight. Is that a faith? That's the fact. Then, riding the ricka and roya romanche, Annona, gebroren aroostokrat Nivia, dochter of Sense and Art, with Sparks' pirryphlickathims funkling her fan, anner frostivying tresses dasht with virevlies, — while the prom beauties steeekd with their bearers' skins! — in a period gown of changeable jade that would robe the wood of two cardinals' chairs and crush poor Cullen and smother MacCabe. O blazerskate! Theirs porpor patches! And brahming to him down the feedchute, with her femtyfyx kinds of fondling endings, the pooother rambling off her nose: *Vuggybarney, Wickerymandy! Hello, ducky, please don't die!* Do you know what she started cheeping after, with a choicely voicey like waterglucks on Madame Delha to Romcoreszk? You'll never guess. Tell me. Tell me. *Phoebe, dearest, tell, O tell me and I loved you better nor you knew.* And letting on hoon var daft about the warbly sangs



from over holmen: *High hellskirt saw ladies hensmoka lilyhung pigger:* and soay and soan and so firth and so forth in a, toné sonora and Oom Bothar below like Bheri-Bheri in his sandy cloak, so umvolosy, as deaf as a yawn, the stult! Go away! Poor deaf old deary! Yare only teasing! Afina Liv: As chalk is my judge! And didn't she up in sorgues and go ané trot doon and stand in her douro, puffing her old dudheen, and every shirvant siligirl or wensum farmerette walking the pilend roads, Sawy, Fundally, Daery or Maery, Milucré, Awny or Graw, usedn't she make her a simp or sign to slip inside by the sullyport? You don't say, the sillypost? Bedouix but I do! Calling them in, one by one. (To Blockbeddum here! Here the Shobenacaddie!) and legging a jig or so on the sihl to show them how to shake their benders and the dainty how to bring to mind the gladdest garments out of sight and all the way of a maid with a mart and making a sort of a cackling noise like two and a penny or halt a crown and holding up a silliver shiner. Lordy, lordy, did she so? Well, of all the ones ever I heard! Throwing all the neiss little whores in the world at him! To inny captured wench you wish of no matter what sex of pleissful ways two adda tammar a lizzy a lossie to hug and hab haven in Humpy's apron!

And what was the wyerye rima she made! Odet! Odet! Tell me the trent of it while I'm lathering hail out of Denis Florence MacCarthy's oombies. Rise it, flut ye, pian piena! I'm dying down off my iodine feet until I lerryn Anna Livia's cushingloo, that was writ by one and rede by two and trouved by a poule in the parco! I can see that, I see you are. How does it tummel? Listen now. Are you listening? Yes, yes! Idneed I am! Tarn your ore ouse! Essonne inne!

*By earth and the cloudy but I badly want a brandnew bankside, bedamp and I do, and a plumper at that!*

*For the putty affair I have is wore out, so it is, sitting, yaping and waiting for my old Dane hodder dodderer, my life in death companion, my frugal key of our larder, my much-altered camel's lump, my jointspoiler, my maymoon's honey, my fool to the last Decemberer, to wake himself out of his winter's doze and bore me down like he used to.*

*Is there irwell a lord of the manor or a knight of the shire at strike, I wonder, that'd dip me a dace or two in cash for washing and darning his worshipful socks for him now we're run out of horsebrose and milk?*

*Only for my short Brittas bed made's as snug as it smells it's out I'd lep and off with me to the slobbs della Tolk or the plage au Clonarf to seale the gay aire of my salt troublin bay and the race of the saywint up me ambushure.*

Onon! Onon! tell me more. Tell me every tiny teign. I want to know

every single ingul. Down to what made the potters fly into jagsthele. And why were the vesles vet. That homa fever's winning me wome. If a mahun of the horse but hard me! We'd be bundukiboi meet askari; al. Well, now comes the hazelhatchery part. After Clondalkin the Kin's's Inns. We'll soon be there with the fr'shet. How many aleveens had he in tool? I can't rightly rede you that. Close only knows. Some say he had three figures to fill and confined herself to a hundred eleven, v an bywan bywan, making meanacumir amoyas. Olaph lamm et, all t'at pack? We won't have room in the k'keyaard. She can't remember l'alt of the cradlenames she smacked on them by the grace of her box ag bishop's infallible slipper, the cane for Kund and abbles for Eyolf and ayther nayther for Yakov Yea. A hundred and how? They did well to rechristien her Pluhurabelle. O loreley! What a loddon lodes! Heigh lo! But it's quite on the cards she'll shed more and merrier, twills and trils, sparefours and spoilfives, nordsihkes and sudsevers and ayes and neins to a litter. Grandfarthring nap and Messamisery and the knave of all knaves and the joker. Heehaw! She must have been a gadabount in her day, so she must, more than most. Shoal she was, gidgad. She had a flewmen of her owen. Then a toss nare scared that lass, so aimai moc, that's agapo! Tell me, tell me, how cam she camlin through all her fellows, the neckar she was, the diveline? Casting her perils before our swains from Fonte-in-Monte to Tidingtown and from Tidingtown tilhavet. Linking one and knocking the next, taping a flank and tipping a jutty and palling in and pietaring out and clyding by, on her eastway. Waiwhou was the first thurever burst? Someone he was, whuebra they were, in a tactic attack or in single combat. Tinker, tilar, souldrer, salor, Pieman Peace or Polistaman. That's the thing I'm elwys on edge to esk. Push up and push vardar and come to uphill headquarters! Was it waterlows year, after Grattan or Flood, or when maids were in Arc or when three stood hosting? Fidaris will find where the Doubt arises like Nieman from Nirgends found the Nihil. Worry you sighin foh, Albern, O Anser? Untie the gemman's fistiknots, Qvic and Nuancee! She can't put her hand on him for the momeht. Tez thelon langlo, walking weary! Such a loon waybashwards to row! She sid herself she hardly knows whuon the annals her graveller was, a dynast of Leinster, a wolf of the sea, or what he did or how blyth she played or how, when, why, where and who offon he jumpnad her and how it was gave her away. She was just a young thin pale soft shy, slim slip of a thing then, sauntering, by silvmoonlake and he was a heavy trudging lurching lieabroad of, a Curraghman, making his hay for whose sun t, shine on, as tough as the

oaktrees (peats be with them!) used to rustle that time down by the dykes of killing Kildare, for forstfellfoss with a splash across her. She thought she's sankh neathe the ground with nymphant shame when he gave her the tigris eye! O happy fault! Me wish it was he! You're wrong there, corribly wrong! Tisn't only tonight you're anacheronistic! It was ages behind that when nullahs were nowhere, in county Wickenlow, garden of Erin, before she ever dreamt she'd lave Kilbride and go foaming under Horsepass bridge, with the great southerwestern wind-störming her traces and the midland's grainwaster asarch for her track, to wend her ways byandby, robecca or worse, to spin and to grind, to swab and to thrash, for all her golden life in the barleyfields and pennylotts of Humphrey's ferdofhurdlestown and lie with a landleaper, wellingtonorscher. Alesse, the lags of girly days! For the dove of the dunas, Wasut? Izod? Are you sarthin suir? Not where the Finn fits into the Mourne, not where the Nore takes lieve of Blœm, not where the Braye divarts the Farer, not where the Moy changez her minds twixt Cullin and Conn tween Cunn and Collin? Or where Neptune sculled and Tritonville rowed and leandros three bumped heroines two? Neya, narev, nen, nonni, nos! Then whereabouts in Ow and Ovoca? Was it yst with wyst or Lucan Yokan or where the hand of man has never set foot? Dell me where, the fairy ferse time! I will if you listen. You know the dinkel dale of Luggelaw? Well, there once dwelt a local heremite, Michael Arklow was his riverend name, (with many a sigh I aspersed his lavabibs!) and one venersderg in junojuly, oso sweet and so cool and so limber she looked, Nance the Nixie, Nanon L'Escaut, in the silence, of the sycomores, all listening, the kindling curves you simply can't stop feeling, he plunged both of his newly anointed hands, the core of his cushlas, in her singimari saffron strumans of hair, parting them and soothing her and mingling it, that was deepdark and ample like this red bog at sundown. By that Vale Vowclose's lucydlac, the reignbeau's heavenarches arranged orranged her. Afrothdizzying galbs, her enamelled eyes indergoadng him on to the vierge violetian. Wish a wish! Why a why? Mavro! Letty Lerck's lafing light throw those laurals now on her daphnaph teasesong petrock. Maass! But the majik wavus has elfun anon meshes. And Simba the Slayer of his Oga is slewd. He cuddle not help himself, thurso that hot on him, he had to forget the monk in the man so, rubbing her up and smoothing her down, he baised his lippes in smiling mood, kiss akiss after kiskushk (as he warned her niver to, niver to, nevar) on Anna-na-Poghue's of the freckled forehead. While you'd parse secheressa she hielt her souff. But she ruz two feet hire in her aisse

aestumation. And steppes on stilts ever since. That was kissuahealing with bantur for balm! O, wasn't he the bold priest? And wasn't she the naughty Livvy? Nautic Naama's now her navn. Two lads in scout breeches went through her before that, Barefoot Burn and Wallöw me Wade, Lugnaquillia's noblesse pickt, before she had a hint of a ha at her fanny to hide or a bossom to tempt a birch canoedler not to mention a bulgic porterhouse barge. And ere that again, leada, laida, all unready, too faint to buoy the fairest rider, too frail to flirt with a cygnet's plume, she was licked by a hound, Chirripa-Chirruta, while poing her pee, pure and simple, on the spur of the hill in old Kippure, in birdsong and sharrington, but first of all, worst of all, the wiggly livvly, she sideslipped out by a gap in the Devil's glen while Sally her nurse was sound asleep in a sloot and, feepee fiefee, fell over a spillway before she found her stide and lay and wriggled in all the stagnant black pools of rainy under a fallow coo and she laughed innocefree with her limbs aloft and a whole drove of maiden hawthorns blushing and looking askance upon her.

Drop me the sound of the findhorn's name, Mtu or Mti, sombogger was wisness. And drip me why in the flenders was she frickled. And trickle me through was she marcellewaved or was it weirdly a wig she wore. And whitside did they droop their glows in their florry, aback to wist or affront to sea? In fear to hear the dear so near or longing loth and loathing longing? Are you in the swim or are you out? O go in, go on, go an! I mean about what you know. I know right well what you mean. Rother! You'd like the coifs and guimpes, snouty, and me to do the greasy jub on old Vetonica's wipers. What am I rancing now and I'll thank you? Is it a pinny or is it a surplice? Arran, where's your nose? And where's the starch? That's not the vesdre benediction smell. I can tell from here by their *eau de Cado* and the scent of her oder they're Mrs Magrath's. And you ought to have aird them. They've moist come off her. Creases in silk they are, not crampton lawn. Baptiste me, father, for she has sinned! Through her catchment ring she freed them easy, with her hips' hurrahs for her knees'dontelleries. The only parr with frills in old the plain. So they are, I declare! Welland well! If tomorrow keeps fine who'll come tripping to sightsee? How'll? Ask me next what I haven't got! The Belvedarean exhibitioners. In their cruisery caps and oarsclub colours. What hoo, they band! And what hoa, they buck! And here is her nubilee letters too. Ellis on quay in scarlet thread. Linked for the world on a flushcaloured field. Annan exe after to show they're not Laura Keown's. O, may the diabolio twisk your seiferty pin! You child of Mammon, Kinsella's Lilith! Now who has been tearing the

leg of her drawars on her? Which leg is it? The one with the bells on it. Rinse them out and aston along with you! Where did I stop? Never stop! Continuarration! You're not there yet. I amstel waiting. Garonne, garonnie!

Well, after it was put in the Mericy Cordial Mendicants' Sitterdag-Zindeh-Munaday Wakeschrift (for once they sullied their white kidloves, chewing cud's after their dinners of cheeckin and beggin, with their show us it here and their mind out of that and their when you're quite finished with the reading matarial), even the snee that snowdon his hoaring hair had a skuter against him. Thaw, thaw, sava, savuto! Score Her Chuff Exsqire! Everywhere erriff you went and every bung you arver dropped into, in cit or suburb or in addled areas, the Rose and Bottle or Phoenix Tavern or Power's Inn or Jude's Hotel or wherever you scoured the courtryside from Nannywater to Vartryville or from Porta Lateen to the lootin quarter you found his ikom etched tipside down or the cornerboys cammocking his guy and Morris the Man, with the role of a royss in his turgos the turrible, (Evropeahahn cheic house, unskimmed sooit and yahoort, hamman now cheekmee, Ahdahm this way make, Fatima, half turn!) reeling and railing round the local as the peihos piped und ubanjees twanged, with oddfellow's triple tiara busby rotundarinking round his scalp. Like Pate-by-the-Neva or Pcte-over-Meer. This is the Haisman all paven and stoned, that cribbed the Cabin that never was owned that cocked his leg and hennad his Egg. And the mauldrin rabble around him in areopage, fracassing a great bingkan cagnan with their timpan crowders. Mind your Grimmfather! Think of your Ma! Hing the Hong is his jove's hangnomen! Lilt a bolero, bulling a law! She swore on croststyx nyne wyndabouts she's be level with all the snags of them yet. Par the Vulnerable Virgin's Mary del Dame! So she said to herself she'd frame a plan to fake a shine, the mischiefmaker, the like of it you niever heard. What plan? Tell me quick and dongu so crould! What the meurther did she mague? Well, she bergened a zakbag, a shammy mailsack, with the lend of a loan of the light of his lampion, off one of her swapsons, Shaun the Post, and then she went and consulted her chapboucs, old Mot Moore, Casey's Euclid and the Fashion Display and made herself tidal to join in the mascarete. O gig goggle of gigguels. I can't tell you how! It's too screaming to rizo, rabbit it all! Minneha, minnehi minnaache, minneho! O but you must, you must really! Make my hear / gurgle gurgle, like the fareset gargle gurgle in the dusky dirgle dargle! By the holy well of Mulhuddart I swear I'd pledge my chanza getting to heaven through Tirry and Killy's mount of impiety to hear it

all, aviary word! O, leave me my faculties, woman, a while! If you don't like my story get out of the punt. Well, have it your own way, so. Here, sit down and do as you're bid. Take my stroke and bend to your bow. Forward in and pull your overthepose! Lisp it slaney and crisp it quiet. Deel me longsome. Tongue your time now. Breathe thet deep. Thout's the fairway. Hurry slow and scheldt you go. Lynd us your blessed-ahies here till I scrub the canon's underparts. Flow now. Ower more. And pooley pooley.

First she let her hair fal and down it flussed to her feet its teviots wind ng coils. Then, mothernaked, she san pood herself with galawater and fragrant pistania mud, wupper and l.uuar, from crown to sole. Next she greased the groove of her keel, warties and wears and mole and itcler, with antifouling butterscatch and turfentide and serpentyme and with leafmould she ushered round prunella isles and eslats dun, quincecut, allover her little mary. Peeld gold of waxwork her jellybelly and her grains of incense anguille bronze! And after that she wove a garland for her hair. She pleated it. She plaited it. Of meadowgrass and riverflags, the bulrush and waterweed, and of fallen griefs of weeping willow. Then she made her bracelets and her anklets and her armlets and a jetty amulet for necklace of clicking cobbles and pattering pebbles and rumbledown rubble, richmond and rehr, of Irish rhunerhinerstones and shellmarble bangles. That done, a dawd of smut to her airy ey, Annushka Lutetiavitch Pufflovah, and the lollipop cream to her lippeleens and the pick of the paintbox for her pommettes, from strawbirry reds to extra violates, and she sendred her boudefoire maids to His Affluence, Ciliegia Grande and Kirschie Real, the two chirsines, with respecks from his missus, seepy and sewery, and a request might she passe of him for a minnikin. A call to pay and light a taper, in Bric-on-Arrosa, back in a sprizzling. The cock striking mine, the stalls bridely sign, there's Zambosy waiting for Me! She said she wouldn't be half her length away. Then, then, as soon as the lump his back was turned, with her mealiebag slang over her shulder, Anna Livia, oysterface, forth of her bassin came.

Describe her! Hustle along, why can't you? Spitz on the icrn while it's hot. I wouldn't miss her for irthing on nerthe. Not for the luge of lomba strait. Oceans of Gaud, I mosel hear that! Ogowe presta! Leste, before Julia sees her! Ishekarry and washemeskad, the carishy carati-maney? Whole lady, fair? Duodecimoroon? Bon a ventura? Malagassy? What had she on, the liddle oud oddity? How much did she scallop, harness and weights? Here she is, Amnistry Ann! Call her calamity electrifies man.

No electress at all but old Moppa Necessity, angin mother of injons. I'll tell you a test. But you must sit still. Will you hold your peace and listen well to what I am going to say now? It might have been ten or twenty to one of the night of Allclose or the next of April when the flip of her hoogly igloo flappered and out toetippit a bushman woman, the dearest little moma ever you saw, nodding around her, all smiles, with ems of embarras and aues to awe, between two ages, a judyqueen, not up to your elb. Quick, look at her cute and saise her quirk for the bickershe lives the slicker she grows. Save us and tagus! No more? Werria where in ourthe did you ever pick a Lambay chop as big as a bartering ram? Ay, you're right. I'm epte to forgetting, Like Liviam Liddle did Loveme Long. The linth of my, hough, I say! She wore, a ploughboy's nail-studded clogs, a pair of ploughfields in themselves: a sugarloaf hat with a gaudy quiviry peak and a band of gorse for an arnoment and a hundred streamers dancing off it and a guildered pin to pierce it: owlglassy bicycles boggled her eyes: and a fishnetzeveil for the sun not to spoil the wrinklins of her hydeaspects: potatorings bouded the loose laubes of her laudsnarers: her nude cuba stockings were salmospotspeckled: she sported a galligo shimmy of hazevaipar tinto that never was fast till it ran in the washing: stout stays, the rivals, lined her length: her blood-orange bockknickers, a two in one garment, showed natural nigger buggers, fancyfastened, free to undo: her blackstripe tan joseph was sequansewn and teddybearlined, with wavy rushgreen epaulettes and a leadown here and there of royal swansruff: a brace of gaspers stuck in her hayrope garters: her civvy codroy coat with alpheubett buttons was boundaried round with a twobar tunnel belt: a fourpenny bit in each pocket-side weighed her safe from the blowaway windrush; she had a clothespeg tight astride on her joki's nose and she kep on grinding a something quaint in her fummy mouth and the rreke of the fluve of the tail of the gawan of her snuffdrab siouler's skirt trailed fifty odd Irish miles behind her lungarhodes.

Hellsbells, I'm sorry I missed her! Sweet gumptyum and nobody fainted! But in whelk of her mouths? Was her naze alight? Everyone that saw her said the dowce little delia looked a bit queer. Lotsy trotsy, mind the poddle! Missus, be good and don't fol in the say! Fenny poor hex she must have charred. Kickhams a frumpier ever you saw! Making mush mullet's eyes at her boys dobelon. And they crowned her their charior queen, all the maids. Of the may? You don't say! Well for her she couldn't see herself. I recknitz wharfore the darling murrayed her mirror. She did? Mersey me! There was a koros of drouthdropping

surfacemen, boomslanging and plugchewing, fruiteyeing and flower-feeding, in contemplation of the fluctuation and the undification o' her filamentation, lolling and leasing on North Lazars' Waal all eelfare week by the Jukar Yoick's and as soon as they saw her meander by that m'rritime way in her grasswinter's weeds and twigged who was under her archdeaconess bonnet, Avondale's fish and Clarence's poison, sedge's an to aneber, Wit-upon-Crutches to Master Bates: *Between our two souti sates and the granite they're warming, or her face has been lifted or Alp has dop!*

But what was the game in her mixed baggyrhatty? Just the teml o in her tumboor pilipili from her papperpot? Saas and taas and soecia bizaas. And where in thunder did she plunder? Fore the battle or after the ball? I want to get it frisk from the soorce. I aubette my bearl it's worth while poaching on! Shake it up, do, do! That's a good old sen of a ditch! I promise I'll make it worth your while. And I don't mean maybe. Nor yet with a goodfor. Spey me pruth and I'll tale you true.

Well, arundgirond in a waveney lyne aringarouna she pattered and swung and sidled, dribbling her bouldér through narrowa mosses, the diliskydrear on our drier side and the vilde vetchvine agin us, curära here, careero there, not knowing which medway or weser to strike it, edereider, making chattahoochee all to her ain chichiu, like Santa Claus at the cree of the pale and puny, nistling to hear for their tiny hearties, her arms encircling Isolabella, then running with reconciled Romas and Reims, on like a lech to be off like a dart, then bathing Dirty Hans' spatters with spittle, with a Christmas box apiece for aisch and iveryone of her childer, the hirthday gifts they dreamt they gabe her, the spoiled she fleetly laid at our door! On the matt, by the pourch and inunder the cellar. The rivulets ran aflood to see, the glashaboys, the pollynooties. Out of the paunschaup on to the pyre. And they all about her, juvenile leads and ingenuinas, from the slime of their slums and artesaned wellings, rickets and riots, like the Smyly boys at their vicereine's levee. Vivi vienne, little Annchen! Vielö Anna, high life! Sing us a sula, O, susuria! Ausone sidulcis! Hasn't she tambré! Chipping her and raising a bit of a chir or a jary every dave she'd neb in her culdee sacco of wabdash she raabed and reach out her maundy meerschaundize, poor souvenir as per ricorder and all for sore aringarung, stinkers and heelers, faggards and primelads, her furzeborn sons and dribblederry daughters, a thousand and one of them, and wickerpotluck for each of them. For evil and ever. And kiks the bugh. A tinker'sobann and a barrow to boil his billy for Gipsy Lee; a cartridge of cockaleekie soup for Chuymy, the Guardsman; for sulky Pender's acid nephew deltoïd drops, curiously



strong; a cough and a rattle and wildrose cheeks for poor, Piccolina Petite MacFarlane; a jigsaw puzzle of needles and pins and blankets and shins between them for Isabel, Jezebel and Llewelyn Mmarriage; a brazen nose and pigiron mittens for Johnny Walker Beg; a papar flag of the saints and stripes for Kevineen O'Dea; a puffpuff for Pudge Craig and a nightmarching hare for Techertim Tombigby; waterleg and gumboots each for Bully Hayes and Hurricane Hartigan; a prodigal heart and fatted calves for Buck Jones, the pride of Clonliffe; a loaf of bread and a father's early aim for Val from Skibereen; a jauntingcar for Larry Doolin, the Ballyclea jackeen; a seasick trip on a government ship for Teague O'Flanagan; a louse and trap for Jerry Coyle; slushmincepies for Andy Mackenzie; a hairclip and clackdish for Penceless, Peter; that twelve sounds look for G. V. Brooke; a drowned doll, to face downwards for modest Sister Anne Mortimer; altar falls for Blanchisse's bed; Wildairs' breechéttes for Magpeg Woppington; to Sue Dot a big eye; to Sam Dash a false step; snakes in clover, picked and scotched, and a vaticanned viper catcher's visa for Patsy Presbys; a reiz every morning for Standfast Dick and a drop every minute for Stumblestone Davy; scruboak beads for beatified Biddy; two appletweed stools for Eva Mobbely; for Saara Philpot a jordan vale tearorne; a pretty box of Pettyfib's Powder for Eileen Aruna to whiten her teeth and outflash Helen Arhone; a whipping-top for Eddy Lawless; for Kitty Coleraine of Butterman's Lane a penny wise for her foolish pitcher; a putty shovel for Terry the Puckaun; an apotamus mask for Promoter Dunne; a niester egg with a twicedated shell and a dynamight right for Pavl the Curate; a collera morbois for Manni in the Cloack; a starr and girton for Draper and Deane; for Will-of-the-Wisp and Barny-the-Bark two mangolds noble to sweeden their bitters; for Oliver Bound a way in his frey; for Seumas, thought little, a crown he feels big; a tibertine's pile with a Congoswood cross on the back for Sunny Twimjim; a praises be and spare me days for Brian the Brave; a pentepenty of pity with lubilashings of lust for Olona Lena Magdalena; for Camilla, Dromilla, Ludmilla, Mamilla, a bucket, a packet, a book and a pillow; for Nancy Shannon a Tuami brooch; for Dora Riparia Hopeandwater a cooling douche and a warmingpan; a pair of Blarney braggs for Walley Meagher; a hairpin slatepencil for Elsie Oram to scratch her toby, doing her best with her volgar fractions; an old age pension for Betty Bellezza; a bag of the blues for Funny Fitz; a *Missa pro Messa* for Taff de Taff; Jell, the spoon of a girl, for Jack, the broth of a boy; a Rogerson Crusoe's Friday fast for Caducus Angelus Rubiconstein; three hundred and sixtysix poplin tyne for revery warp in the

weaver's woof for Victor Hugonot; a stiff steaded rake and good vari us  
 muck for Kate the Cleaner; a hole in the ballad for Hosty; two dozen of  
 cradles for J.F.X.P. Coppinger; tenpo mten on the pop for the daulph ns  
 born with five spoiled squibs for Intunta; a letter to last a lifetime for  
 Maggi beyond by the ashpit; the heft est frozenmeat woman from Lisk  
 to Livienbad for Felim the Ferry; st as and speranza and symposium's  
 syrup for decayed and blind and got y Gough; a change of naves a id  
 joys of ills for Armoricus Tristram A noor Saint Lawrence; a guillot ne  
 shirt for Reuben Redbreast and hemp n suspendeats for Brennan on : re  
 Moor; an oalanknee for Conditor Sa vyer and musquodobois for Gr at  
 Tropical Scott; a C3 peduncle for Ka malite Kane; a sunless map of the  
 month, including the sword and stam os, for Shamus O'Shaun the Pöt ;  
 a jackal with hide for Browne but No an; a stonecold shoulder for Do in  
 Joe Vance; all lock and no stable for Honorbright Merreytrickx; a big  
 drum for Billy Dunboyne; a guilty goldeny bellows, below me blow me,  
 for Ida Ida and hushaby rocker, Elletrouvetout, for Who-is-silvier —  
 Where-is-hic; whatever you like to swilly to swash, Yuinness or Yen-  
 nessy, Laagen or Niger, for Festus King and Roaring Peter and Frisky  
 Shorty and Treacle Tom and O. B. Behan and Sully the Thug and Master  
 Magrath and Peter Cloran and O'Delawarr Rossa and Nerone MacPacem  
 and whoever you chance to meet knocking around; and a pig's bladder  
 balloon for Selina Susquehanna Stakelum. But what did she give to  
 Pruda Ward and Katty Kanel and Peggy Quilty and Briery Brosna and  
 Teasy Kieran and Ena Lappin and Muriel Maassy and Zusan Camac and  
 Melissa Bradogue and Flora Ferns and Fauna Fox-Goodman and Grettina  
 Greaney and Penelope Inglesante and Pezba Licking like Leytha Liane  
 and Roxana Rohan with Simpatica Sohan and Una Bina Laterza and  
 Trina La Mesme and Philomena O'Farrell and Irmak Elly and Josephine  
 Foyle and Snakeshead Lily and Fountainoy Laura and Marie Xavier  
 Agnes Daisy Frances de Sales Macleay? She gave them ilcka madre's  
 daughter a moonflower and a bloodvein: but the grapes that ripe before  
 reason to them that devide the vinedress. So on Izzy, her shamemaid,  
 love shone befond her tears as from Shem, her penmight, life past beful  
 his prime.

My colonial, wardha bagful! A bakereen's dusind with tithe times to  
 boot. That's what you may call a tale of a tub! And Hibernonian market!  
 All that and more under one crinoline envelope if you dare to break the  
 porkbarrel seal. No wonder they'd run from her pison plague. Throw  
 us your hudson soap for the honour of Clane! The wee taste the water  
 left. I'll raft it back, first thing in the marn. Merced mulde! Ay, and

don't forget the reckitts I lohaned you. You've all the swirls your side of the current. Well, am I to blame for that if I have? Who said you're to blame for that if you have? You're a bit on the sharp side. I'm on the wide. Only snuffers' cornets drifts my way that the cracka dvine chucks out of his cassock, with her estherear's marsh narcissus to make him recant his vanitty fair. Foul strips of his chinook's bible I do be reading, dodwell disgustered but chickled with chuckles at the tittles is drawn on the tattlepage. *Senior ga dito: Faciasi Omo! E omo fu sò.* Ho! Ho! *Sènior ga dito: Faciasi Hidamo! Hidamo se ga facessà.* Ha! Ha! And *Die Windermere Dichter* and Lefanu (Sheridan's) old *House by the Coachyard* and Mill (J.) *On Woman with Ditto on the Floss.* Ja, a swamp for Altmuehler and a stone for his flossies! I know how racy they move his wheel. My hands are blawcauld between isker and suda like that piece of pattern chayney there, fying below. Or where is it? Lying beside the sedge I saw it. Hoangho, my sorrow, I've lost it! Aimilihi! With that turbary water who could see? So, near and yet so far! But O, gihon! I lovat a gabber. I could listen to maure and moravar again. Regn onder river. Flies do your float. Thick is the life for mere.

Well, you know or don't you kennet or haven't I told you every telling has a taling and that's the he and the she of it. Look, look, the dusk is growing! My branches lofty are taking root. And my cold cher's gone ashley. Fieluhr: Filou! What age is at? It saon is late. 'Tis endless now senne eye or erewone last saw Waterhouse's clogh. They took it asunder, I hurd thum sigh. When will they reassemble it? O, my back, my back, my bach! I'd want to go to Aches-les-Pains. Pingpong! There's the Belle for Sexaloitez! And Concepta de Send-us-pray! Pang! Wring out the clothes! Wring in the dew! Godavari, vert the showers! And grant thaya grace! Aman. Will we spread them here now? Ay, we will. Flip! Spread on your bank and I'll spread mine on mine. Flep! It's what I'm doing. Spread! It's churning chill. Der went is rising. I'll lay a few stones on the hostel sheets. A man and his bride embraced between them. Else I'd have sprinkled and folded them only. And I'll tie my butcher's apron here. It's suety yet. The strollers will pass it by. Six shifts, ten kerchiefs, nine to hold to the fire and this for the code, the convent napkins, twelve, one baby's shawl. Good mother Jossiph knows, she said. Whose head? Mutter snores? Deataceas! Wharnow are alle her childer, say? Is kingdome gone or power to come or gloria be to them farther? Allalivial, allalluvial! Some here, more no more, more again lost alla stranger. I've heard tell that same brooch of the Shannons was married into a family in Spain. And all the Dunders de Dunnes in

Markland's Vineland beyond Brendan's herring pool takes number nine in yangsee's hats. And one of Biddy's beads went bobbing til she rounded up lost histereve with a marigold and a cobbler's candle in a side strain of a main drain of a maninahurries off Bachelor's Walk. But all that's left to the last of the Meagher's in the loup of the years pre fixed and between is one knee buckle and two hooks in the front. Do you tell me that now? I do in troth. Orara por Orbe and poor Las Aninas! Ussa, Ulla, we're umbas all! Mezha, didn't you hear it a deluge of tmes, ufer and ufer, respund to spond? You deed, you deed! I need, I need! It's that irrawaddyng I've stoke in my aars. It all but husheth the lecher's wound. Oronoko! What's your trouble? Is that the great Finnader himself in his joakimono on his statue riding the high horse there orehengist? Father of Otters, it is himself! Yonne there! Isset that? On Fallareen Common? You're thinking of Astley's Amphitheayter where the bobby restrained you making sugarstuck pouts to the ghostwhite horse of the Peppers. Throw the cobwebs from your eyes, woman, and spread your washing proper! It's well I know your sort of slop. Flap! Ireland sober is Ireland stiff. Lord help you, Maria, full of grease, the load is with me! Your prayers. I sonht zo! Madammangut! Were you lifting your elbow, tell us, glazy cheeks, in Conway's Carrigacurra canteen? Was I what, hobbledyhips? Flop! Your rere gait's creako-rheuman bitts your butts disagrees. Amn't I up since the damp dawn, marthared mary allacook, with Corrigan's pulse and varicoarse veins, my pramaxle smashed, Alice Jane in decline and my oneeyed mongrel twice run over, soaking and bleaching boiler rags, and sweating cold, a widow like me, for to deck my tennis champion son, the laundryman with the lavandier flannels? You won your limpopo limp from the husky hussars when Gollars and Cuffs was heir to the town and your slur gave the stink to Carlow. Holy Scamander, I sar it again! Near the golden falls. Icis on us! Seints of light! Zezere! Subdue your noise, you hamble creature! What is it but a blackburry growth or the dweyegray ass them four old codgers owns. Are you meanam Tarpey and Lyons and Gregory? I meyne now, thank all, the four of them, and the rox of them, that draves that stray in the mist and old Johnny MacDougal along with them. Is that the Poolbeg flasher beyant, pharphar, or a fireboat coasting nyar the Kishtna or a glow I behold within a hedge or my Garry come back from the Indes? Wait till the honeying of the lune, love! Die eve, little eye, die! We see that wonder in your eye. We'll meet again, we'll part once more. The spot I'll seek if, the hour you'll find. My chart shines high where the blue milk's upset. Forgive-

mequick, I'm going! Bubye! And you, pluck your watch, forgetmenot Your evenlode. So save to jurna's end! My sights are \$wimming thicker on me by the shadows to this place. I sow home slowly now by own way, moyvalley way. Towy I too, rathmine.

Ah, but she was the queer old skcowsha anyhow, Anna Livia, trinket-toes! And sure he was the quare old buntz too, Dear Dirty Dumpling, foostherfather of fingalls and dotthergills. Gammer and gaffer we're all their gangsters. Hadn't he seven dams to wive him? And every dam had her seven crutches. And every crutch had its seven hues. And each hue had a differing cry. Sudds for me and supper for you and theadoctor's bill for Joe John. Befor! Bifur! He married his markets, cheap by foul, I know, like any Etrurian Catholic Heathen, in their pinky limony creamy birnies and their turkiss indienne mauves. But at milkidmass who was the spouse? Then all that was was fair. Tys Elvenland! Teems of times and happy feturns. The seim anew. Ordovico or viricordo. Anna was, Livia is, Plurabelle's to be. Northmen's thing made southfolk's place but howmultry plurators' made eachone in person? Latin me that, my trinity scholar, out of eure sanscreed into oure eryan! *Hircus Civis Eblanensis!* He had buckgoat paps on him, soft ones for orphans. Ho, Lord! Twins of his bosom. Lord save us! And ho! Hey? What all men. Hot? His tittering daughters of. Whawk?

Can't hear with the waters of. The chittering waters of. Flittering bats, fieldmice bawk talk. Ho! Are you not gone ahome? What Thom Malone? Can't hear with bawk of bats, all thim liffeying waters of. Ho, talk save us! My foos won't moos. I feel as old as yonder elm. A tale told of Shaun or Shem? All Livia's daughtersons. Dark hawks hear us. Night! Night! My ho head halls. I feel as heavy as yonder stone. Tell me of John or Shaun? Who were Shem and Shaun the living sons or daughters of? Night now! Tell me, tell me, tell me, elm! Night night! Telmetale or stem or stone. Beside the rivering waters of, hitherandthithering waters of. Night!

## TALES TOLD OF SHEM AND SHAUN

GENTES and laitymen, fullstoppers and semicolonials, hybrëds and lubberds!

Eins within a space and a wearywide space it wst ere wohned a Mookse. The onesomeness wast alltolonely, archunsitslike, broady oval, and a Mookse he would a walking go (My hood! cries Antony Romeo), so

one grandsumer evening, after a great morning and his good supper of gammon and spittish, having flabelled his eyes, pilloled his nos rils, vacticanated his ears and palliumed his throats, he put on his imperme: ble, seized his impugnable, harped on his crown and stepped out of his immobile *De Rure Albo* (socolled becauld it was chalkfull of mairter-plasters and had borgeously letout gardens strown with cascadas, pirta-costecas, horthoducts and currycon:bs) and set off from Ludstovna a spasso to see how badness was badnes in the weirdest of all pensible w:ys.

As he set off with his father's sword, his *lancia spezzata*, he was giuled on, and with that between his legs and his tarkeels, our once in c:ly Bragspear, he clanked, to my clinking, from veetoes to threetop, every inch of an immortal.

He had not walked over a pentiadpair of parsecs from his azylium w:ien at the turning of the Shinshone Lanter in near Saint Bowery's-without: his Walls he came (secunding to the one one oneth of the propcies, *Annis Limina Permanent*) upon the most unconsciously boggylooking stream he ever locked his eyes with. Out of the colliens it took a rise by daubing itself Ninon. It looked little and it smelt of brown and it thought in narrows and it talked showshallow. And as it rinn it dribbled like any lively purliteasy: *My, my, my! Me and me! Little down dream don't I love thee!*

And, I declare, what was there on the yonder bank of the stream that would be a river, parched on a limb of the olum, bolt downright, but the Gripes? And no doubt he was fit to be dried for why had he not been having the juice of his times?

His pips had been neatly all drowned on him; his polps were charging odours every older minute; he was quickly for getting the dresser's desdaign on the flyleaf of his frons; and he was quietly for giving the bailiff's distraign on to the bulkside of his *col de Pompe*. In all his specious heavings, as be lived by Optimus Maximus, the Mookse had never seen his Dubville brooder-on-low so nigh to a pickle.

Adrian (that was the Mookse now's assumptinome) stuccstill phiz-à-phiz to the Gripes in an accessit of aurignacian. But Allmookse must to Moodend much as Allrouets, austereways or wastersways, in roaming un through Room. Hic sor a stone, singularly illud, and on hoc stone Peter satt huc sate which it filled quite poposterously and by acclammitation to its fullest justotoryum and whereopum with his unfallable encyclicling upom his alloilable, diupetriark of the wouest, and the athemystsprinkled pederect he always walked with, *Deusdedit*, cheek by jowel with his frisherman's blague, *Bellua Triumphanes*, his everyway addedto wallar's collectium, for yea longer he lieved yea brooder he betaught of it, the

fetter, the summe and the haul it cost, he looked the first and last micahlike laicness of Quartus the Fifth and Quintus the Sixth and Sixtus the Seventh giving allnight sitting to Lio the Faultyfindth.

— Good appetite us, sir Mookse! How do you do it? cheeped the Gripes in a wherry whiggy maudelenian voice and the jackasses all within bawl laughed and brayed for his intentions for they knew their sly toad lowry now. I am rarumominum blessed to see you, my dear mouser. Will you not perhopes tell me everything if you are pleased, sanity? All about aulne and lithial and allsall allinall about awn and liseias? Ney? • Think of it! O miserendissimest retempter! A Gripes! •

— Rats! bullowed the Mookse most telesphorously, the concionator, and the sissymusses and the zzzzymusses in their robenhouses quailed to hear his tardeynois at all for you cannot wake a silken nouse out of a hoarse oar. Blast yourself and your anathomy infairioriboos! No, hang you for an animal rurale! I am superbly in my supremest poncif! Abase you, baldyqueens! Gather behind me, satraps! Rots.

— I am till infinity obliged with you, bowed the Gripes, his whine having gone to his palpruy head. I am still always having a wish on all my extremities. By the watch, what is the time, pace?

Figure it! The pining peever! To a Mookse!

— Ask my index, mund my achilles, swell my obolum, woshup my nose serene, answered the Mookse, rapidly by turning clement, urban, eugenious and celestian in the formose of good grogory humours. Quote awhore? That is quite about what I came on my missions with my intentions *laudibiliter* to settle with you, barbarousse. Let thor be orlog. Let Pauline be Irene. Let you be Beeton. And let me be Los Angeles. Now measure your length. Now estimate my capacity. Well, sour? Is this space of our couple of hours too dimensional for you, temporiser? Will you give you up? *Como? Fuert it?*

*Sancta Patientia!* You should have heard the voice that answered him! *Culle vosellina.*

— I was just thinkling upon that, sweets Mooksey, but, for all the rime on my raisins, if I connow make my subtrission, I cannos give you up, the Gripes whimpered from nethermost of his wanhope. Ishallassoboundbewilsothoutoosezit. My tumble, loudy bullocker, is my own. My velicity is too fit in one stockend. And my spetial inextshellsis the belowing things'ab ove. But I will never be abler to tell Your Honoricousness (here, he near lost his limb) though my corked father was bott a pseudo-waiter, whose o'clock you ware.

Incredible! Well, hear the inevitable.

## TALES TOLD OF SHEM AND SHALUN

— *Your temple, sus in cribro!* Semperexcommunicambiambisuners. Tugurios-in-Newrobe or Tukurias-in-Ashies. Novarome, my creature, bleivend bleives. My building space in lyonine city is always to let to eon-like Men, the Mookse in a most conistorous allocution pompifically with immediate jurisdiction constantinertly concluded (what a cramm<sup>t</sup> for the shapewrucked Gripes!). And I regret to proclaim that it is out of my temporal to help you from being kil ed my inchies, (what a thrust!), as we first met each other newwhere so airly. (Poor little sowsieved sub-squashed Gripes! I begin to feel co<sup>t</sup>temptation for him!). My side, thank decretals, is as safe as motherour's houses, he continued, and I can see from my holeydome what it is to be wholly sane. Unionjok ar d be joined to yok! Parysis, *tu sais*, crucycrooks, belongs to him who p<sup>r</sup>ises himself. And there I must leave you subject for the pressing. I can prove that against you, weight a momentum, mein goot enemy! or Cospol spot our star. I bet you this dozen odd. This foluminous dozen odd. *Quas primas* — but 'tis bitter to compôte my knowledge's fructos of. Tomes.

Elevating, to give peint to his blick, his jewelled pederect to the all-mysty cielung, he luckystruck blueild out of a few shouldbe santillants, a cloister of starabouts over Maples, a luccioly in Teresa street and a stop-sign before Sophy Barratt's, he gaddered togodder the odds docence of his vellumes, gresk, letton and russicruxian, onto the lapse of his prolegs, into umfullth onescuppered, and sat about his widerproof. He proved it well whoonearth dry and drysick times, and *premiament, tu cesses*, to the extinction of Niklaus altogether (Niklaus Alopysius having been the once Gripes's popwilled nimum) by Neulidius and Inexagoras and Mumsen and Thumpsem, by Orasnius and by Amenius, by Anacletus the Jew and by Malachy the Augurer and by the Cappon's collection and after that, with Choekee's gelatine and Alldaybrandy's formolon, he reproved it ehrltogether when not in that order sundering in some different order, alter three thirty and a hundred times by the binomial dioram and the penic walls and the ind, the Inklespill legends and the rure, the rule of the hoop and the blessings of expedience and the jus, the jugicants of Pontius Pilax and all the mummyscrips in Sick Bokes' Juncroom and the Chapters for the Cunning of the Chapters of the Conning Fox by Tail.

While that Mooksius with preprocession and with preprocession, duplicity and diplussedly, was promulgating ipsofacts and sadcontras this raskolly Gripes he had allbust sec<sup>d</sup>ded in monophysicking his illsobordinates. But asawfulas he had caught his base semenoyous sarchnaktiers to combuccinate upon the silipses of his aspillouts and the achemoreoozers of his haggynown



pneumax to synerethetise with the breadchestviousness of his sweatovular ducose sofarfully the loggerthuds of his sakellaries veré fond at variance with the synodals of his somepooliom and his babskissed nepogreasymost got the hoof from his philioquus.

— After thousand yaws, O Gripes con my sheepskins, yow will be belined to the world, ensayed Mookse the pious.

— Offer thousand yores, amsered Gripes the gregary, be the goat or MacHammud's, yours may be still, O Mookse, more botheared.

— Us shall be chosen as the first of the last by the electress of Vale Hollow, ðbselved the Mookse nobily, for par the unicum of Elelijacks, Us am in Our stabulary and that is what Ruby and Roby fall for, blissim.

The Pills, the Nasal Walsh (Yardly's), the Army Man Cut, as british as bondstrict and as straightcut as when that brokenarched traveller from Nuzula'id . . .

— Wée, cumfused the Gripes limply, shall not even be the last of the first, wee hope, when oust are visitated by the Veiled Horror. And, he added: Mee-are relying entirely, see the fortethurd of Elissabed, on the weíghtiness of mear's breath. Puffut!

Unsightbared embouscher, relentless foe to social and business success! (Hourihaleine) It might have been a happy evening but . . .

And they viterberated each other, *canis et coluber* with the wildest ever wilded since Tarriestinus lashed Pissasphaltium.

— Unuchorn!

— Ungulant!

— Uvuloid!

— Uskybeak!

And bullfolly answered volleyball.

Nuvoletta in her lightdress, spunn of sisteen shimmers, was looking down on them, leaning over the bannistars and listening all she childishly could. How she was brightened when Shouldrups in his glauberling hochtied his welkinstuck and how she was overclused when Kneesknobs on his zwivvel was makeacting such a pause of himshelp! She was alone. All her nubied companions were asleeping with the squirrels. Their mivver, Mrs Moonan, was off in the Fuerst quarter scrubbing the backsteps of Number 28. Fuvver, that Skand, he was up in Norwood's soka-parlour, eating oceans of Voking's Blemish. Nuvoletta listened as she reflected herself, though the heavenly one with his constellatria and his emanations stood between, and she tried all she tried to make the Mookse look up at her (but he was fore too adiaptotously farseeing) and to make the Gripes hear how coy she could be (though he was much too schystim-

atically auricular about *his ens* to heed her) but it was all mild's vapour moist. Not even her feignt reflection, Nuvoluccia, could they toke their gnoses off for their minds with intrepide fate and bungless curiasity, were conclaved with Heliogobbeus and Commodus and Enobarbarus and whatever the coordinal dickens they did as their damprauch of payrs and buchstubs said. As if that was their spiration! As if theirs' could duiparate her queendim! As if she would be third perty to search on search proceedings! She tried all the winsome wonsome ways her 'our winds had taught her. She tossed her sfumastelliacious hair lik *'la princesse de la Petite Bretagne* and she ounded her mignons arms' like Mrs Cornwallis-West and she smiled over herself like the beauty of the in age of the pose of the daughter of the queen of the Emperour of Irelande and she sighed after herself as were she born to bride with Tristis Tristior Tristissimus. But, sweet madonine, she might fair as well have, carried her daisy's worth to Florida. For the Mookse, a dogmad Accanite, were not amoused and the Gripes, a dubl'oused Catalick, wis pinefully obliscent.

— I see, she sighed. There are menner.

The siss of the whisp of the sigh of the softzing at the stir of the ver grose O arundo of a long one in midias reeds: and shades began to glidder along the banks, greepsing, greepsing, duusk unto duusk, and it was as glooming as gloaming could be in the waste of all peacable worlds. Metamnisia was allsoonome coloroform brune; citherior spiane an eaulande, innemorous and unnumerosse. The Mookse had a sound eyes right but he could not all hear. The Gripes had light ears left yet he could but ill see. He ceased. ~~And he ceased,~~ tung and trit, and it was neversoever so dusk of both of them. But still Moo thought on the deeps of the undths he would profoundth come the mörrokse and still Gri feeled of the scribes he would escipe if by grice he had luck enoupes.

Oh, how it was duusk! From Vallee Maraia to Grasyaplaina, dormimust echo! Ah dew! Ah dew! It was so duusk that the tears of night began to fall, first by ones and twos, then by three and fours, at last by fives and sixes of sevens, for the tired ones were wecking, as we weep now with them. O! O! O! *Par la pluie!*

Then there cyme down to the thither bank a woman of no appearance (I believe she was a Black with chills at her feet) and she gathered up his hoariness the Mookse motam'urfully where he was spread and carried him away to her invisible dwelling, that hights, *Aquila Rapax*, for he was the holy sacred solem and poshup spit of her boshop's apron. So you see the Mookse he had reason as I knew and you knew and he knew all along.

And there came down to the hither bank a woman, so all important (though they say that she was comely, spite the cold in her heed) and, for he was as like it as blow it to a hawker's hank, she plucked down the Gripes, torn panicky autotone, in aneu from his limb and cariad away its beotitubes with her to her unseen shieling, it is, *De Rore Coeli*. And so the poor Gripes got wrong; for that is always how a Gripes is, always was and always will be. And it was never so thoughtful of either of them. And there were left now an only elmtree and but a stone. Polled with pietrous, Sierre but saule. O! Yes! And Nuvoletta, a lass.

Then Nuvoletta reflected for the last time in her little long life and she made up all her myriads of drifting minds in one. She cancelled all her engauzements. She climed over the bannistars; she gave a chilyd cloudy cry: *Nuée! Nuée!* A lightdress fluttered. She was gone. And into the river that had been a stream (for a thousand of tears had gone eon her and come on her and she was stout and struck on dancing and her muddied name was Missisliffi), there fell a tear, a singult tear, the loveliest of all tears ('I mean for those crylove fables fans who are 'keen' on the prettypretty commonface sort of thing you meet by hopeharrods) for it was a leaptear. But the river tripped on her by and by, lapping as though her heart was brook: *Why, why, why! Weh, O weh! I'se so silly to be flowing but I no gonna stay!*

The Gracehoper was always jiggig ajog, hoppy on akkant of his joyicity, (he had a partner pair of findlestilts to supplant him), or, if not, he was always making ungraceful overtures to Floh and Luse and Bienie and Vespattilla to play pupa-pupa and pulicy-pulicy and langtennas and pushpygyddyum and to commence insects with him, there mouthparts to his oreifice and his gambills to there airy processes, even if only in chaste, ameng the everlistings, behold a waspering pot. He would of curse melisssciously, by his fore feelhers, flexors, contractors, depressors and extensors, lamely, harry me, marry me, bury me, bind me, till she was puce for shame and also fourmish her in Spinner's housery at the earlybest schoppinhour so summery as his cottage, which was cald fourmillierly Tingsomingenting, groped up. Or, if he was always striking up funny funereels with Besterfarther Zeuts, the Aged One, with all his wigearied corollas, albedinous and oldbuoyant, inscythe his elytrical worm-casket and Dehlia and Peonia, his druping nymphs, bewheedling him, compound eyes on hornitosehead, and Auld Lecty Plussiboots to scratch his cacumen and cackle his transitus, diva deborah (seven bolls of sapo, a lick of lime, two spurts of ussfor, threefurts of sulph, a shake o'shouker,

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doze grains of migniss and a mesfull of midcap pitchies. The whool o' the whaal in the wheel o' the whorl of the Boubou from Bourneum has thus come to taon!), and with tambarin and cantoridettes soturning arc und his eggshell rockcoach their dance McCaper in retrophobia, beck from bulk, like fantastic disossed and jent-y aprils, to the ra, the ra, the ra the ra, langsome heels and langsome toeis, attended to by a mutter and offer duffmatt baxingmotch and a myrridins of pszozlers pszinging *Seyr's Caudledayed Nice and Hombly, Doubly Sod We Awhile but Ho, Time Timeaegen, Wake!* For if sciencium (what's what) can mute uns nougl t, 'a thought, abought the Great Sommloddy within the Omniboss, per ops an artsaccord (hoot's hoot) might sing ums tumtim abutt the Little Newbuddies that ring his panch. A high old tide for the barheated publics and the whole day as gratiis! Fudder and lighting for ally looty, and filly in a fog, for O'Cronione lags acrumbling in his sands but his sunsununs still tumble on. Eefthing above ground, as his Book of Breathings bed lum, so as everwhy, sham or shunner, zeemliängly to kick time.

Grouscious me and scarab my sahl! What a bagateller it is! Libelulors! Inzanarity! Pou! Pschla! Ptuh! What a zeit for the goths! vented the Ondt, who, not being a sommerfool, was thothfolly making chilly spaces at hisphex affront of the icinglass of his windhame, which was cold antipotically Nixnixundnix. We shall not come to party at that lopp's, be decided possibly, for he is not on our social list. Nor to Ba's berial netter, thon sloghard, this oldeborre's yaar ablong as there's a khul on a khat. Nefersenless, when he had safely looked up his ovipository, he loftet hails and prayed: Mar! he me no voida water! Seekit Hatup! May no he me ~~the~~ pig shed on! Suckit Hotup! As broad as Beppy's realm shall flourish my reign shall flourish! As high as Heppy's hevn shall flurrish my haine shall hurrish! Shall grow, shall flourish! Shall hurrish! Hummm.

The Ondt was a weltall fellow, raumybult and abelboobied, bynear saw altitudinous wee a schelling in kopfers. He was sair sair sullemn and chairmanlooking when he was not making spaces in his psyche; but, laus! when he wore making spaces on his ikey, he ware mouche motbst secreed and muravyingly wischairmanlooking. Now whim the sillybilly of a Gracehoper had jingled through a jungle of love and debts and jangled through a jumble of life in doubts afterworse, wetting with the bimbbeaks, drikking with nautonects, bilking with durrzydunglecks and horing after ladybirdies (*ihnehmon digegelegaitoikon*) he fell joust as sieck as a sexton and tantoo poove, too quant a churchprince, and wheer the midges to wend hemsylph or vosch to sirch for grub for his corapusse or to find a hospes, alick, he wist gnit! Bruko dry! fuko spint! Sultamont osa bare!

And volomundo osi videvide! Nichtsnichtsunchnichts! „Not one pick-opeck of muscowmoney to bag a tittlebits of beeb+ead! Iomio! Iomio! Crick's corbicule, which a plight! O moy Bog, he contrited with melanctholly. Meblizzered, him slugged! I am heartily hungry!

He had eaten all the whilepaper, swallowed the lustres, devoured forty flights of styearcases, chewed up all the mensas and seccles, roned the records, made mundballs of the ephemerids and vorasioused mos glutinously with the very timeplace in the ternitary — not too dusty a cicada of neutrimment for a chittinous chip so mitey. But when Chrysalmas was on the bare branches, off he went from Tingsomingenting. He took a round stroll and he took a stroll round and he took a round strollagain till the grillies in his head and the leivnits in his hair made him thought he had the Tossmania. Had he twicycled the sees of the deed and trestrayersed their rexymer? Was he come to hevre with his engiles or gone to hull with the poop? The June snows was flocking in thuckflugs on the hegelstomes, millipeeds of it and myriopoods, and a lugly whizzling tournedos, the Borabqrayellers, blohablasting tegolhuts up to tetties and rucking sleets off the coppeehouses, playing ragnowrock rignewreck, with an irritant, penetrant, siphonopterous spuk. Grausssssss! Opr! Grausssssss! Opr!

...The Gracehoper who, though blind as batflea, yet knew, not a leetle beetle, his good smetterling of entymology asped nissunitimost lous nor liceens but promptly tossed himself in the vico, phthin and phthir, on top of his buzzer, tezzily wondering wheer would his aluck alight or boss or both appease and the next time he makes the aquinat+nce of the Ondt after this they have met themselves, these mouschical unsu+namables, it shall be motylucky if he will beheld not a world of differents. Behailed His Gross the Ondt, prostrandvorous upon his dhrone, in his Papylonian babooshkees, smolking a spatial brunt of Hosana cigals, with unshrinkables farfalling from his unthinkableables, swarming of himself in his sunnyroom, sated before his comfortumble phullupsuppy of a plate o'monkynous and a confucion of minthe (for he was a conformed aceticist and aristotaller), as appi as a oneysucker or a baskerboy on the Libido, with Floh biting his leg thigh and Luse lugging his luff leg and Bieni bussing him unvler his bonnet and Vespatilla blowing cosy fond tutties up the allabroad length of the large of his smalls. As entomate as intim+ate could pinchably be. Emmiet and demmet and be jiltzes cruzed and be jadeses whipt! schneezed the Gracehoper, aguepe with ptchjelasys and at his wittol's indts, what have eyeforsight!

The Ondt, that true and perfect host, a spiter a spinne, was making the

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greatest spass a body could with his queens laceswinging for her he was spizzing all over him like thingsumanything in formicolation, boundlessly blissfilled in an allallahbath of hours. He was ameing himself hugely at crabround and marypose, chasing Floh out of charity and tickling Luse, I hope too, and tackling Bienie, faith, as well, and jucking Vespatilla jukely by the chimiche. Never did Dorsan from Dunshanagan dance it with more devilry! The veripatetic image of the impossible Gracehoper on his odderkop in the myre, after his thrice ephemeral journeeyes, sans manes ne shooshoos, featherweighed animule, actually and presumptuously sinifying chronic's despair, was sufficiently and probably cocoo much for his chorous of gravitates. Let him be Artalone the Weeps with his parasites peeling off him I'll be Highfee the Crackasider. Flunkey Foogle furloughed foul, writing off his phoney, but Conte Carme makes the melody that mints the money. *Ad majorem i.s.d.! Divi gloriam.* A darkener of the threshold. Harp? Orimis, capsizer of his antboat, sekketh rede from Evil-it-is, lord of loaves in Amongded. Be it! So be it! Thou-who-thou-art, the fleet-as-spindhrift, impfang thee of mine wideheight. Haru!

The thing pleased him andt, and andt,

*He larved ond he larved on he merd such a nauses*

*The Gracehoper feared he would mixplace his fauces.*

*I forgive you, grondt Ondt, said the Gracehoper, weeping,*

*For their sukes of the sakes you are safe in whose keeping.*

*Teach Floh and Luse polkas, show Bienie where's sweet*

*And be sure Vespatilla fines fat ones to heat.*

*As I once played the piper I must now pay the count*

*So saida 'o Moyhammet and marhaba'to your Mount!*

*Let who likes lump above so what flies be a full'un;*

*I could not feel moregruggy if this was prompollen.*

*I pick up your reproof, the horsegift of a friend,*

*For the prize of your save is the price of my spend.*

*Can castwhores pulladefkiss if oldpollocks forsake 'em*

*Or Culex feel etchy if Pulex don't wake him?*

*A locus to loue, a term it t'embarass,*

*These twain are the twins that tick Home Vulgaris.*

*Has Aquileone nort winged to go syf*

*Since the Gu ysyn we were in his farrest drewbryf*

*And that Acciden' Man not beseeked where his story ends*

*Since longsephyring sigs sought heartseyst for their orience?*

*We are Wastenot with Want, precondamned, two and true,*

*Till Nolans go volants and Bruney's come b.he.*

## AINNEGANS WAKE

*Ere those gîdflirts now gadding you quit your mocks for my gropes  
 An extense must impull, an elapse must elopes,  
 Of my tectucs takestock, tinktact, and ail's weal;  
 As I view by your farlook hale yourself to my heal.  
 Partiprise my thinwhins whiles my blink points unbroken on  
 Your whole's whercabroads with Tout's trightyright token on.  
 My in risible universe youdly haud find  
 Sulch oxtrabeeforeness meat soveal behind.  
 Your feats end enormous, your volumes immense,  
 (May the Graces I hoped for sing your Ondtship song sense!),  
 Your genus its worldwide, your spacest sublime!  
 But, Holy Saltmartin, why can't you beat time?*

In the name of the former and of the latter and of their holocaust.  
 Ailmen.

